

Mikko Heiniö
SYMPHONY No. 2

"Yön ja rakkauden lauluja"

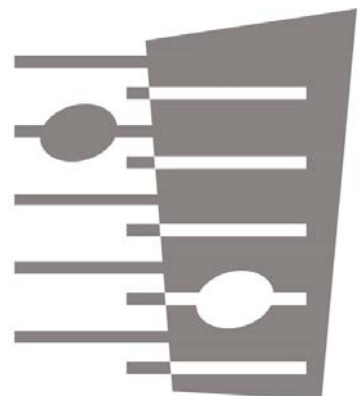
"Songs of Night and Love"

(1997)

SCORE

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 FENNICA GEHRMAN



FENNICA GEHRMAN OY, HELSINKI

Sinfonia nro 2, ”Yön ja rakkauden lauluja” (1997)

Ensimmäisen sinfoniani (1987) pääotsikkona oli 'Possible Worlds' ja alaotsikkona 'a symphony'. Toisen sinfoniani pääotsikkona on 'Sinfonia nro 2' ja alaotsikkona 'Yön ja rakkauden lauluja', mutta silti tämä teos muistuttaa pikemminkin laulusarjaa sikäli että sen kaikissa osissa on mukana baritonisolisti. Miksi tällaiset paradoksit? Ensimmäisen sinfonian otsikointi heijasti ehkä jonkinlaista kainoutta suhteessa sinfonia-nimikkeeseen, johon on tietenkin kerääntynyt valtavasti historiallista painolastia. Mutta toisen sinfonian otsikoinnissa tulee esille olennaisempi aspekti: monet teokseni (erityisesti pianokonsertot) ovat luonteeltaan sikäli hybridejä (tai hermafrodiitteja kuten 'pianokonserttobaletti' *Hermes*), etteivät ne asetu perinteisiin lajeihin vaan nimenomaan näiden väliin, jännitteeseen. Mikä sitten on toisen sinfoniani laji? Sanokaamme, että se on ohjelmallinen sinfonia, jonka ohjelma lauletaan, sinfonia jossa laulaja kommentoi musiikillista tarinaa. Laulusarja se ei ole, koska orkesterilla on paljon itsenäistä sanottavaa ja laulaessaankin baritoni on vain yksi ääni muiden joukossa. Sinfonia se on kokonaisarkkitehtuuriltaan ja musiikilliselta materiaaliltaan. Tosin samanlainen materiaalin käsittely - mahdollisimman erilaisten karakterien uuttaminen mahdollisimman keskitetystä materiaalista - on tyypillistä muillekin teoksilleni.

Toisen sinfonian melodisharmoninen materiaali juontaa juurensa yllämainitusta *Hermeksestä*. Lähtökohtana on kuusisävelinen sointu b-f-des-a-as-g, jonka mollisävy värittää sinfonian öisiä ja elegisiä tunnelmia. Tämän kuusisävelikön vastapoolina on sitten toinen kuusisävelikkö, ja yhdessä ne täyttävät 12-sävelisen avaruuden. Koska jälkimmäinen on edellisen komplementti, se tarjoutui käyttööni ikään kuin itsestään, houkuttelematta. Tämä on sikäli hupaisaa, että juuri jälkimmäinen kuusisävelikkö alkoikin yllätyksekseni tuottaa sellaisia maurilaisia sävyjä joita finaalisissa kuullaan. Ne olivat tullakseen ja saivat tulla; niistä tuli yhtä 'mahdollisia maailmoja' kuin Possible Worlds' -sinfonian tyyliassosiaatioista.

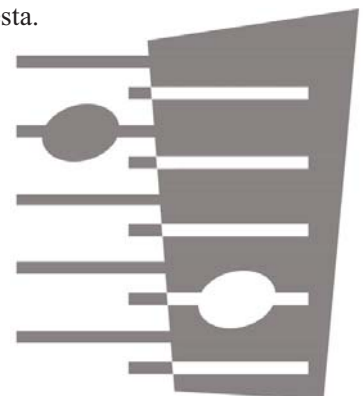
Runot valitsin ystävällisessä yhteistyössä Lassi Nummen kanssa, jonka tekstejä olin käyttänyt jo *Mannerkantaatissani*. Pyytäessäni häneltä ehdotuksia tekstivalinnoiksi hän mainitsi runot *Meren hiljaisuus* ja *Yö yöltä, vaikei mitään näy*, jotka päätyivätkin sinfonian toiseen ja neljänteen osaan. Nummi myös keksi nimen sinfonian ensimmäiselle osalle. Sinfonian osat on - *Meren hiljaisuutta* lukuun ottamatta - otsikoitu toisin kuin runot, mihin tärkein syy oli se, että ensimmäinen ja neljäs osa pohjautuvat kumpainenkin kahteen runoon.

Yö tai rakkaus tai molemmat yhdessä kulkevat kantavina teemoina läpi koko sinfonian. Teoksen unenomaisia maisemia hallitsevat hiljaiset ja lyyriset sävyt, ja suuret orkesteripurkaukset jäävät vähiin. Tiedä sitten, ovatko kyseessä lähinnä pohjoisen vaaleat kesäyöt, mutta ainakin finaalisissa on myös Välimeren tummien öiden lämpöä. - Siellä se runoilijankin lempi on hehkunut; eräässä runossaan (joka ei ole sinfoniassani mukana) hän viittaa italialaiseen kansantanssiin, saltarelloon.

Ensimmäinen osa *Haluan sinua, sinut* on luonteeltaan kiihkeä mutta sisältää välitaitteessaan myös ohutta kamarimusiikkia. Varsinaisena hitaana osana sinfoniassa on tunnelmaltaan yhtenäisen, laaja *Meren hiljaisuus*, joka koostuu useasta aforistisesta runosta. Kolmas osa, *Sydänyöllä*, on luonteeltaan eräänlainen intermezzo ja tekstuuriltaan itse asiassa kamarimusiikkia. Finaali, *Juhla, unen aalto*, on sinfonian laajin osa, ja se muodostuu kolmesta pääjaksosta. Näistä ensimmäistä leimaavat kaukaisuudesta lähestyvä, epätodellinen kulkuemusiikki ja saltarelloin rytmit, toista taas jäähyväisten elegisyys ja kolmannessa, codassa, palaavat kulkuemusiikin aiheet.

Toinen sinfonia syntyi, kuten ensimmäinenkin, Turun kaupunginorkesterin tilauksesta.

Mikko Heiniö (teoskommentti teoksen kantaesitykseen 14.5.1998)



Symphony No. 2, “Songs of Night and Love” (1997)

My first symphony (1987) was entitled ‘Possible Worlds’, with the subheading ‘A Symphony’. My second is entitled Symphony No. 2, with the subheading ‘Songs of Night and Love’, yet even so it is reminiscent more of a song cycle in that it has a baritone soloist in each of its movements. Why such paradoxes? The choice of title for the first symphony maybe reflected a certain reticence about using the term ‘symphony’, which has of course acquired a vast amount of historical ballast. But the headings of the second symphony express a more fundamental aspect: many of my works (especially the piano concertos) are by nature hybrids (or hermaphrodites, such as the ‘piano concerto ballet’ *Hermes*) in the sense that they fall not into but between the conventional genres. What genre, then, is the second symphony? Let us say it is a programmatic symphony with a programme that is sung, a symphony in which the singer comments on the musical story. It is not a song cycle, because the orchestra has a lot to say of its own, and even when he is singing, the baritone is just one of many voices. In its overall architecture and its musical material it is a symphony. Though admittedly, similar treatment of the material – the extraction of as many different characters as possible from material as concentrated as possible – is also typical of other works of mine.

The melodic and harmonic material of the second symphony is derived from the work called *Hermes* I have already mentioned. Its nucleus is a six-note chord Bb–F–Db–A–Ab–G, the minor-key tone of which colours the symphony’s nocturnal and elegiac moods. The opposite pole of this is a second 6-note chord, and together they fill the 12-note space. Since the latter is the complement of the former, it presented itself as if of its own accord, without any coaxing. Funnily enough, it was this latter 6-note chord that, to my surprise, began to generate the Moorish hues heard in the finale. They just happened and I let them; they yielded just as ‘possible worlds’ as the stylistic associations of the ‘Possible Worlds’ symphony.

I chose the poems with the kind collaboration of Lassi Nummi, some of whose texts I had already used in my *Continent Cantata*. When asked to suggest some suitable texts, he mentioned the poems *Meren hiljaisuus* (The Silence of the Sea) and *Yö yöltä, vaikkei mitään näy* (Night after Night, though Nothing’s Seen) with which the second and fourth movements of the symphony end. Nummi also invented the title of the first movement of the symphony. With the exception of *Meren hiljaisuus*, the titles of the movements differ from those of the poems, the main reason for this being that the first and fourth movements are both based on two poems.

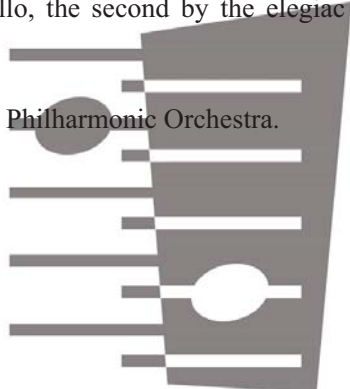
Night or love, or both together are fundamental themes running right through the symphony. Its dream-like landscapes are dominated by quiet and lyrical tones and there are few orchestral outbursts. Maybe these are the light summer nights of the north – who knows? – but the finale at least also has the heat of the dark Mediterranean nights. – It was there that the poet’s love blazed as well; in one of his poems (not included in my symphony) he refers to an Italian folk dance, a *Saltarello*.

The first movement, *Haluan sinua, sinut* (I Want You, All of You) is by nature passionate but there is also some thin chamber music in the middle. Acting as the slow movement proper in the symphony is the expansive *Meren hiljaisuus* consisting of several aphoristic poems in consistent mood. The third movement, *Sydänyöllä* (At Dead of Night) is a sort of intermezzo and has a chamber music-like texture. The finale, *Juhla, unen aalto* (Celebration, a Wave of Sleep) is the symphony’s longest movement and is made up of three main sections. The first is marked by unreal procession music approaching from afar and the rhythms of a *Saltarello*, the second by the elegiac nature of parting, and the third, a coda, by the return of the procession motifs.

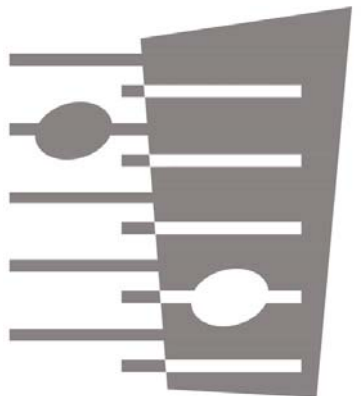
The second symphony was, like the first, the result of a commission from the Turku Philharmonic Orchestra.

Mikko Heiniö (Programme note for the premiere on May 14, 1998)

Translation by Susan Sinisalo



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FENNICA GEHRMAN OY, HELSINKI

Mikko Heiniö: Symphony No. 2

”Yön ja rakkauden lauluja” – “Songs of Night and Love” (Lassi Nummi)

I. Haluan sinua, sinut

Keskipäivän kirkkaudessa
käänän katseeni.
Sydänyön pimeydessä,
ojennan käteni,
kosketan.
Iho ihoa vasten:
tästä alkaa ihminen.

(*Kaksoiskuva: Tämä vähäinen asia*)

Minä haluan sinua aamun hämärässä,
päivän lämmössä.
Illalla minä sinua haluan
kun tähtien, lamppujen vihervä valo heijastuu ihollasi. Yöllä.
Ja jos mustan kiven lävitse jokin heijastuu, säteilee ja polttaa
haluan sinut kuoleman unessa.

(*Kaksoiskuva: Minä haluan...*)

II. Meren hiljaisuus

(1)
Sinä valitit yöllä, unessa.
Sinä valitit unessa
yöllä, sinä valitit

(2)
Unen lävitse
minä kuulin
sinä valitit
unen lävitse

(3)
Eikä se yö koskaan enää ollut
sama yö

(4)
Lyhyt valitus
Ja hiljaisuus syveni
kunnes en enää erottanut pohjaa

(5)
Ne häämöttävät syvyydessä,
kohoavat kuin lumpeet.
Pelko. Hellyys. Ikävä.

I. I Want You, All of You

In mid-day's dazzle
I turn my gaze away
at dead of night
I reach my hand to you,
touch.
Skin to skin:
being human begins.

(From *Kaksoiskuva / Double Image:*
'Tämä vähäinen asia / 'This Small Matter')

I want you in daybreak's haze,
in day's warmth.
In the evening I want you
with starlight, lamplight greening your skin. At night.
And if something through the black stone reflects, radiates and burns
I want you in the sleep of death.

(From *Kaksoiskuva / Double Image:*
'Minä haluan... / I Want...')

II. Silence of the Sea

(1)
You groaned in the night, in sleep.
You groaned in sleep
in the night, you groaned

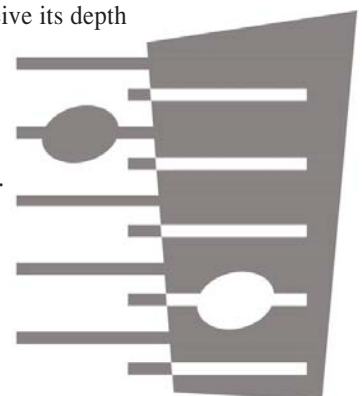
(2)
Through sleep
I heard
you groaned
through sleep

(3)
And that night was never again
the same night

(4)
A short groan
And the silence deepened
till I could no longer perceive its depth

(5)
They loom in the deep
they rise like water lilies.
Fear. Tenderness. Longing.

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(6)
Yö sitä ennen:
samettia, säkkikangasta, uupumusta,
mustaa makeaa unta.
Yö sen jälkeen:
väreilyä, kaikuja. Toiveita. Muistoja.
Ahdistus, joka
avartuu

(7)
Kaiun kaiku, joka etenee
poispäin kohden hiljaisuutta loputtomiin
kaiun kaiun kaiku
joka lähenemistään lähenee
kunnes koskettaa
hiljaisuutta
lähellä

(8)
Hengität nyt levollisesti. Olet niin lähellä,
kaikki jäsenet. Sinun ohitsesi
minun on sinua ikävä.

(9)
Yhtäkkiä tuuli humauttaa. On yö.
[Tuolla ulkona.
Yö, tässä.]

(10)
Mykkä hellyys,
meren paino

(*Portaikko pilvissä: Meren hiljaisuus*)

III. Sydänyöllä

Sitten, sinä yönä, kun haluat rakastaa minua sydänyöllä,
herätä minut.
Lakanamme ovat viileät, valkeat
kuin lumi ulkona hämärässä maisemassa.
Minä olen ehkä odottanut, ehkä väsynyt odottamaan,
tule
Älä jähmety kantamaan maailmaa niinkuin musta erillinen puu
vaan
tule. Herätä. Anna minun herätä
vanhuuden ja kuoleman lävitse, ja herää itse,
tule kuin lumisade, yhdistä meidät
maailman yhteyteen.
Olkoon rakkautemme hapuilua ja soperrusta.
Maailman lävitse se on
rakkautta, kun haluat, kun herätät,
kun on sydänyö, kun
maailma antautuu. Tule.

(*Kaksoiskuva: Sitten, sinä yönä*)

(6)
The night before that:
velvet, sackcloth, exhaustion,
sweet black sleep.
The night after that:
shivering, echoes. Hopes. Memories.
Constriction that
unconstricts

(7)
An echo's echo that flies
far and moves on towards silence endlessly
an echo's echo's echo
that nears and nears
until it touches
silence
closely

(8)
Now you breathe peacefully. You're so near,
all your limbs. You're here and yet
I yearn for you

(9)
Suddenly the wind rustles. It's night.
[Out there.
Night, here]

(10)
Mute tenderness,
sea's weight

(From *Portaikko pilvissä / A Stairway in the Clouds:*
'Meren hiljaisuus / Silence of the Sea')

III. At Dead of Night

Then, the night that you want to love me, at dead of night,
wake me.
The sheets will be cool, white
as snow out in the dim landscape.
I may have been waiting, perhaps grown tired with waiting,
come
Don't go numb and bear the world like a separate black tree
but
come. Wake me. Let me wake
through old age and death, and wake yourself,
come like soft snow, unite us
in the world's unity.
Let our love be a groping and mumbling.
Throughout the world it's
love, when you want me, when you wake me,
when it's dead of night, when
the world surrenders. Come.

(From *Kaksoiskuva / Double Image:*
'Sitten sinä yönä / Then, That Night')

IV. Juhla, unen aalto

Yö saapuu, saapuu
juhla
yö yöltä, vaikkei mitään näy
tämä tunne, ääni,
tamburiinin helähdys: yö yöltä, vaikka
olen väsynyt, kaikki lopussa, lepo odottaa,
tämä
mieletön liike, tunne: jossakin, minussa
tanssi, suuri ilo, saapuu
juhla, äänet, valot.
Niin hiljaista! Tämä levoton sorina
pimeyden lävitse, lävitse, valot kuin tikarit,
oi, tämä ilo! olen jo kuollut, minä
kuljen maailman lävitse aistimusten virrassa
sora minut puhdistaa, vapaa olen juhla
yö yöltä juhla: saapuu, kaikki ohi
yö yöltä, etäältä
tamburiini:
kohti, ohi
yö yöltä ohi
juhla

(*Karu laidunrinne:*
Yö yöltä, vaikkei mitään näy)

Näkemiin, rakastettuni lähellä, etäällä!
Olen katsonut sinua, nähnyt,
olen laulanut sinulle tänä myrsky-yönä
kun valkea viima pyyhkii katuja.
Syliini minä olisin halunnut sinut sulkea,
jakaa kanssasi tämän yksinäisyyden,
omani ja sinun.
Mutta aalto vei sinut pois, unen aalto,
ja virta vei minut pois,

(*Kaksoiskuva: Jäähyväiset rakkaudelle*
[katkelma])

Lassi Nummi
(kaikki kokoelmat: Kustannusosakeyhtiö Otava)

IV. Celebration, a Wave of Sleep

Night comes, comes
a celebration
night after night, though nothing can be seen
this feeling, sound,
rattle of a tambourine: night after night, although
I'm tired, all's over, rest is waiting,
this
mindless movement, feeling: somewhere, in me
a dance, great joy, there's
a celebration, voices, lights.
So quiet! This restless murmur
through the darkness, through, lights like daggers,
oh, this joy! I'm already dead, I
go through the world on the current of the senses
the gravel's cleansing me, I'm free a celebration
night after night a celebration: it comes, all is past
night after night, from far off
a tambourine:
approaching, passing
night after night passing
a celebration

(From *Karu laidunrinne / A Barren Pasture Slope:*
'Yö yöltä, vaikkei mitään näy /
Night after Night, Though Nothing's Seen')

Goodbye, my dear one near, far!
I've looked at you, seen,
I've sung to you this stormy night
while a white wind sweeps the streets.
I'd like to have held you close in my arms,
shared with you this loneliness,
mine and yours.
But a wave carried you away, a wave of sleep,
and a current carried me away.

(From *Kaksoiskuva / Double Image:*
'Jäähyväiset rakkaudelle / Goodbye to Love'
[fragment])

Lassi Nummi
Translated by Herbert Lomas

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FENNICA GEHRMAN OY, HELSINKI

Orchestra

3 Flauti

2. anche Flauto contra alto in G
3. anche Flauto piccolo

3 Oboi

3. anche Corno inglese in F

3 Clarinetti in B

3. anche Clarinetto basso in B

3 Fagotti

3. anche Contra fagotto

4 Corni in F

3 Trombe in C

3 Tromboni

Tuba

Timpani

Percussione:

1. Campanelli, Campani tubolari, Marimba, Crotales, 3 Tomtoms, 2 Congas
2. Vibraphon, Campana a lastra (a), Piatto sospeso, Rainmaker, Tamburo basco, 3 Rototoms (cis/e, fis/gis, h/c1)
3. 4 Gongs (E, A, g, c), Metal Wind Chimes, Piatto sospeso, Tamtam, Timpano (e), Gran Cassa

Arpa

Pianoforte / Celesta

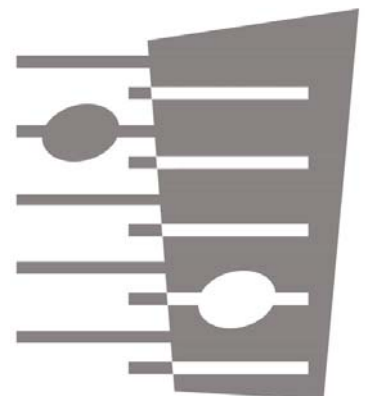
Voce: Baritono (B-g1) [lightly amplified if necessary]

Archi

Durata: 40' - 43'

- | | |
|---|-----------|
| 1. Haluan sinua, sinut / I Want You, All of You | ca. 8' |
| 2. Meren hiljaisuus / Silence of the Sea | ca. 12' |
| 3. Sydänyöllä / At Dead of Night | ca. 6'30" |
| 4. Juhla, unen aalto / Celebration, a Wave of Sleep | ca. 15' |

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FENNICA GEHRMAN OY, HELSINKI

Commissioned by Turku Philharmonic Orchestra

Symphony No. 2

“Yön ja rakkauden lauluja”

“Songs of Night and Love”

Lassi Nummi

I. Haluan sinua, sinut

Sostenuto $\text{♩} = 66$

Mikko Heiniö (66./1997)

3 Flauti

3 Oboi

1 Clarinetti (in Si^b)

2 Clarinetto basso (in Si^b)

3 Fagotti

1, 3 Corni (in Fa)

2, 4 Trombe (in Do)

1, 2 Tromboni

3 e Tuba

Timpani

I Percussione

II

III Piatto sospeso

Arpa

Pianoforte

Voce

Sostenuto $\text{♩} = 66$

Violini I

Violini II

Viole

Violoncelli

Contrabbassi

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8

1 Fl. 2 3 1 Ob. 2 3 Cl. (in Sib) 1 2 Cl. basso (in Sib) 1 Fg. 2 3

1, 3 Cor. (in Fa) a 2 p con sord. pp

1, 2 Tr. (in Do) con sord. pp

1, 2 Tbn. p mf

Timp. p mf

III Piatto sosp. p mf

VI. I VI. II Vle. Vc. Cb.

♩ = ♩ **Eccitato** ♩ = 132

12

1 Fl. 2 3 1 Ob. 2 3 1 Cl. (in Sib) 2 Cl. basso (in Sib) 1 2 3 Fig. 2 3

1, 3 Cor. (in Fa) 2, 4 1, 2 Tr. (in Do) 3 1, 2 Tbn. 3

Timp. II Vibr.

♩ = ♩ **Eccitato** ♩ = 132

VI. I VI. II Vle. Vc. Cb.



16

1 Fl. 2
3
1 Ob. 2
3
1 Cl. (in Sib)
2
Cl. basso (in Sib)
1
2
3
1, 3 Cor. (in Fa)
2, 4
1, 2 Tr. (in Do)
3
1, 2 Tbn.
3 e Tuba
Timp.
I
3 T-tom
II Vibr.
VI. I
VI. II
Vle
Vc.
Cb. pizz.

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21

1
Fl. 2
3

1
Ob. 2
3

1
Cl. (in Sib)
2

Cl. basso (in Sib)

1
Fg. 2
3

1, 3
Cor. (in Fa)
2, 4

1, 2
Tr. (in Do)
3

1, 2
Tbn.
3 e Tuba

Timp.

I
3 T-tom

II
Vibr.

VI. I

VI. II

Vle

Vc.

Cb.

27

Cor. (in Fa)
1, 3
2, 4

f *a 2* *f* *p*

3 T-tom

Voce

f
Kes - ki -

VI. I
VI. II
Vle
Vc.
Cb.

ff *ff* *ff* *p* *p* *p*



31

Fl.
1
2

frull. *mf* *f* *mf*

Cor. (in Fa)
1, 3
2, 4

mf *f* *p* *mf*

Timp.

f

Voce

päi - vän kirk - kau - des - sa

VI. I
VI. II
Vle
Vc.
Cb.

f *fp* *f* *fp* *f* *fp* *f* *fp* *pizz.* *f* *fp*

35

1 *f* *mf* *f* *ff*

Fl. 2 *f* *mf* *f* *ff*

3 *mf* *f* *ff*

Ob. 1 *ff*

Ob. 2 *ff*

3 *ff*

Cl. (in Si) 1 *ff*

2 *ff*

Cl. basso (in Si) *ff*

Cor. (in Fa) 1, 3 *f* *p* *ff* ^{a 2}

2, 4 *f* *p* *ff*

Tr. (in Do) 1, 2 *f*

3

Tbn. 1, 2

3 e Tuba

Timp. *f*

II Vibr. *f*

Voce *ff*
 kää - nän kat - see - ni.

VI. I *f* *fp* *ff*

VI. II *f* *fp* *ff*

Vle. *f* *fp* *ff*

Vc. *f* *fp* *ff*

Cb. *ff*

40

The musical score is organized into systems for various instruments:

- Flutes (Fl. 1, 2, 3):** Three staves in the top system, each with a treble clef. They play a melodic line with dynamic markings like *mf* and *f*.
- Oboes (Ob. 1, 2, 3):** Three staves in the second system, each with a treble clef. They play a similar melodic line.
- Clarinets (Cl. 1, 2) and Bassoon (Cl. basso):** Three staves in the third system, each with a treble clef. They play a rhythmic accompaniment.
- Fagot (Fg. 1, 2, 3):** Three staves in the fourth system, each with a bass clef. They play a rhythmic accompaniment with *ff* dynamics.
- Trumpet (Tr. in Do):** Two staves (1, 2) in the fifth system, each with a treble clef. They play a melodic line with *ff* dynamics and a *(con sord.)* marking.
- Trombone (Tbn. 1, 2, 3):** Three staves in the sixth system, each with a bass clef. They play a rhythmic accompaniment with *f* dynamics.
- 3 T-tom:** A single staff in the seventh system with a treble clef, playing a rhythmic pattern.
- Vibr.:** A single staff in the eighth system with a treble clef, playing sustained harmonic accompaniment.
- Voce:** A single staff in the ninth system with a bass clef, currently silent.
- VI. I, VI. II, Vle, Vc., Cb.:** Five staves in the tenth system, all currently silent.

The score includes dynamic markings such as *mf*, *f*, and *ff*, and performance instructions like *(con sord.)*. The key signature is one flat (B-flat), and the time signature is 3/4.

PROMOTIONAL COPY



Musical score for woodwinds and basses. Includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2 (in Sib), Bassoon (in Sib), and Basses 1, 2, and 3. The woodwinds have melodic lines starting at measure 46, while the basses play a rhythmic accompaniment. Dynamics include *p*.

Musical score for horns and trombones. Includes parts for Horns 1, 2, 3, and 4 (in Fa), and Trombones 1, 2, and 3. Horns have sustained notes, while trombones play chords. Dynamics include *f* and *p*.

Musical score for Tom-toms and Vibraphone. Part I: 3 T-tom; Part II: Vib. Both parts are silent throughout the page.

Musical score for string ensemble. Includes parts for Violin I and II, Viola, Violoncello, and Contrabasso. All strings enter at measure 46 with a rhythmic accompaniment. Dynamics include *p* and *con sord.* (with mutes).



50 *espress.*

Cl. basso (in Sib) *p* *mf* *pp* *pp* *mp*

Cor. (in Fa) 1, 3 *mor.* 2, 4 *mor.*

Arpa

Voce *p* Sy - dän - yön pi -

VI. I

VI. II

Vle *pizz.* *p* *pizz.* *p*

Vc. *pizz.* *p*

Cb.



54

Cl. basso (in Sib) *pp*

Arpa

Voce *mf* mey - des - sä o - jen - nan kä - te - ni,

VI. I *div. in 2*

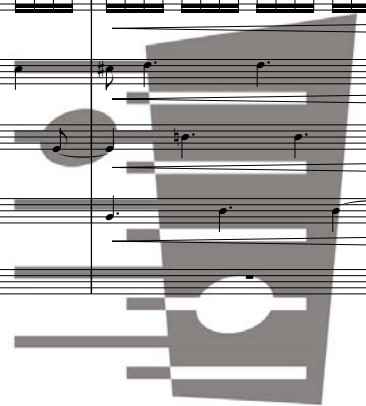
VI. II *div. in 3*

Vle

Vc.

Cb.

PROMOTIONAL COPY



64

1

Fl. 2

3

Cl. (in Si)

1

2

1, 3

2, 4

Cor. (in Fa)

Voice

VI. I

VI. II

Vle

Vc.

Cb.

mp *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*



70

Voice

VI. I

VI. II

Vle

Vc.

Cb.

I - ho i - ho - a

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *p* *pizz.* *p* *pizz.* *p*

75

Voce
 vas - ten: täs - tä al - kaa ih - mi -

VI. I

VI. II

Vle

Vc.
arco
pp
arco

Cb.
pp
arco

81

Cor.
 (in Fa)
 1, 2

Tbn.
 3 e
 Tuba

Arpa

Voce
 nen. (n)

VI. I

VI. II

Vle

Vc.
poco espr.
p
poco espr.

Cb.
p
poco espr.



1 Fl. 2 3 1 2 3

Ob. 2 3

Cl. (in Sib) 1 2

Cl. basso (in Sib)

Fig. 2 3

Cor. (in Fa) 1.3 2.4

Tr. (in Do) 1.2 3

Tbn. 1.2 3 e Tuba

Timp.

I 3 T-tom

Arpa

VI. I senza sord. *mf* *f*

VI. II senza sord. *mf* *f*

Vle senza sord. *mf* *f*

Vc. senza sord. *mf* *f*

Cb. *f* *pizz.* *f*

PROMOTIONAL COPY

92

1

Fl. 2

3

1

Ob. 2

3

1

Cl. (in Sib)

2

Cl. basso (in Sib)

1

Fg. 2

3

1, 3

Cor. (in Fa)

2, 4

1, 2

Tr. (in Do)

3

1, 2

Tbn.

3 e

Tuba

Timp.

marc.
f

Pfte

f marc.

VI. I

VI. II

Vle

Vc.

Cb.

marc.

f

il 2
f

96

1

Fl. 2

3

1

Ob. 2

3

1

Cl. (in Sib)

2

Cl. basso (in Sib)

1

Fg. 2

3

1, 3

Cor. (in Fa)

2, 4

1, 2

Tr. (in Do)

3

1, 2

Tbn.

3 e Tuba

f

Timp.

Pfe

VI. I

VI. II

Vle

Vc.

Cb.

100

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. (in Si)
Cl. basso (in Si)
Fg. 1
Fg. 2
Fg. 3
Cor. (in Fa)
Tr. (in Do)
Tbn. 1, 2
3 e Tuba
Timp.
Pfe
VI. I
VI. II
Vle
Vc.
Cb.

p
mp
div.
arco

PROMOTIONAL COPY

104

1 *p*

Fl. 2 *p* muta in Flauto contralto

3

1 *p*

Ob. 2 *p*

3

1 *p*

Cl. (in Sib)

2 *p*

Cl. basso (in Sib) *p* muta in Clarinetto 3^o

1 *p*

Fig. 2 *p*

3 *p*

1, 3

Cor. (in Fa)

2, 4

1, 2

Tr. (in Do)

3

1, 2 *pp*

Tbn. 3 e Tuba

VI. I *mf* *p*

VI. II *mf* *fp*

Vle. *mf* *fp*

Vc. *mf* *p*

Cb. *mf* *p*

♩ = ♩ **Animato espressivo** (♩. = 44)

108

Fl. c-a.

Pfte

VI. I

VI. II

Vle

Vc.

Cb.

solo espress.

p

pp mor.

pp mor.

solo espress.

p

mf

mf



116

Fl. c-a.

Pfte

VI. I

VI. II

Vle

Vc.

Cb.

espress.

mf

f

f

PROMOTIONAL COPY

124

Fl. c-a. *f* *mf*

Pfte *mf*

VI. I *mf*

VI. II

Vle *mf* sola *espress.*

Vc. *mf* *p*

Cb.



132

Fl. c-a. *p* *p* *mf*

Arpa *mf* *mf* 8^{va}

Pfte *p* *mf*

Voce *p* *mf*
Mi - nă ha - lu - an si - nu - a

VI. I *pp* *p* *mf*

VI. II con sord. *pp* *pp*

Vle *pp* *p* *mf* *pp*

Vc. *p* *pp* *pp*

Cb. *pp*

(solo)

altri con sord. *pp*

altri con sord. *pp*

1
Fl. c-a.

1, 2
Ob.

1, 2
Cl. (in Sib)

3
Fg.

Arpa

Pfte

Voce

aa - mun

(solo)

VI. I
f altri con sord. p

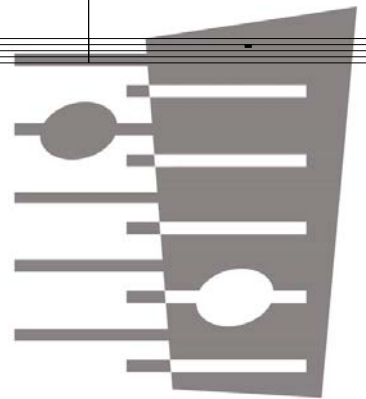
VI. II
coll' punto pp

Vle
f mf coll' punto p pp

Vc.
mf f p mf

Cb.

PROMOTIONAL COPY



146

FL. c-a.

Ob. 1, 2 3

Cl. (in Sib) 1 2, 3

Fg. 1, 2 3

Arpa

Pfte

Voce
hä - mä - räs - sä,

VI. I unis. *mf*

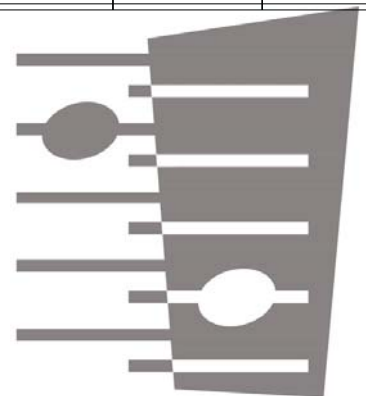
VI. II

Vle (sola) *mf*

Vc. *p* (sola) *mf*

Cb.

PROMOTIONAL COPY



154

1
Fl.

c-a. *frull.*
p

1, 2
Ob.

3

1
Cl. (in Sib)
p *mf* *f* *p*

2, 3

1, 2
Fg.

3

Arpa
p *f*

Pfte

Voce
p *mf*
päi - vän läm - mös - sä. Il - lal -

VI. I
p *mf*
altri

VI. II
pp *pp*

Vle
p *mf* *pp*
altre

Vc.
p *mf* *pp*
altri

Cb.

solo *pp*

PROMOTIONAL COPY

1, 2
Fl.

3

1
Ob.
p *mf*

2, 3

1
Cl.
(in Sib)

2, 3

1, 2
Fg.

3

Arpa

Pfte

Voce
la mi - nä si - nu - a ha - lu - an,
mf *mp*

VI. I
mf *f* *p* *mf*
(solo)

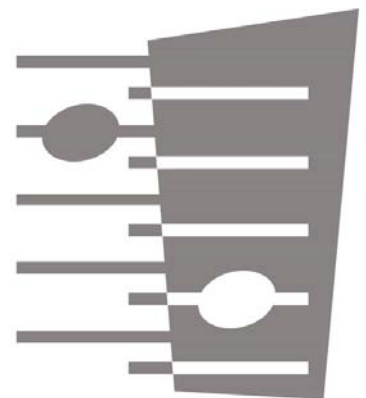
VI. II

Vle
(tutte)

Vc.
f *p* *mf*
(solo)

Cb.

PROMOTIONAL COPY



171

1, 2
Fl.

3

1
Ob.
mf *p*

2, 3

1
Cl.
(in Sib)

2, 3

1, 2
Fg.

3

Arpa

Pfte

Voce

VI. I
altri pizz. *f*

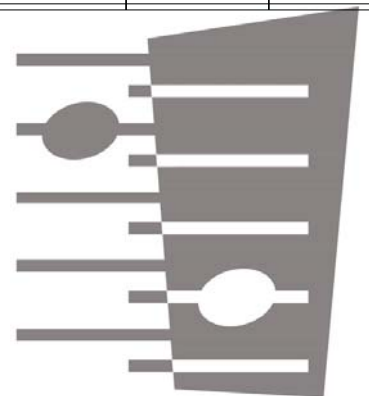
VI. II
pizz. *mf*

Vle
sola *mf* *f* *mf* *f*
altre pizz. *mf*

Vc.
mf *f* *mf* *f*
altri pizz. *mf*

Cb.

PROMOTIONAL COPY



180

1
Fl.

c-a.

1
Ob.
2, 3

1
Cl.
(in Sib)
2, 3

1, 2
Fg.
3

Arpa

Pfte

Voce

si - nu - a ha - lu - an

VI. I

VI. II

Vle

Vc.

Cb.

mf

mf

p

mf

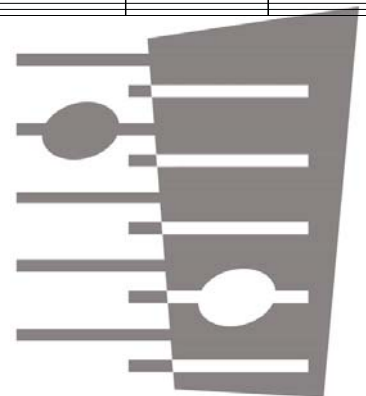
mp

p

pp

arco
coll' punto

PROMOTIONAL COPY



1
Fl.
c-a.

1
Ob.
2, 3

1
Cl.
(in Sib)
2, 3

1, 2
Fg.
3

Arpa

Pfte

Voce

VI. I

VI. II

Vle

Vc.

Cb.

mf *f* *mf*

mf *f* *mf*

mf *p*

mf *f*

mp *f*

kun täh - ti - en, lamp - pu -

(solo) *mp* *f* *mf*

arco *pp* *mp*

f *mf* *mp*

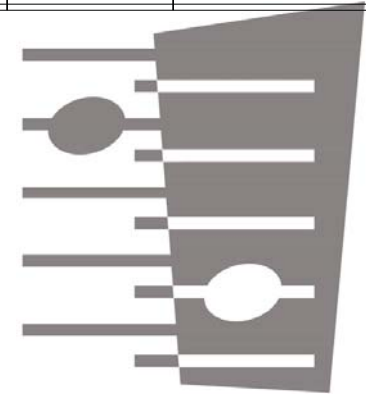
f *mp*

altri *mf* *gliss.* *pp*

coll' punto *mp*

f *gliss.* *pp*

PROMOTIONAL COPY



1
Fl. c-a.

1, 2
Ob.

1
Cl. (in Sib)

2, 3
Fg.

I Crot.

II Vibr.

Arpa

Pfte

Voce
jen vi - her - vä va - lo

VI. I

VI. II

Vle

Vc.

Cb.

f *mp* *pp* *pp*

f *pp* *pp*

f *pp* *pp* *pp*

f *mf* *pp* *pp*

f *mf* *mp* *pp*

f *mf* *pp* *pp*

10 10 10

leggiero

p

mf

mf

1 Fl. *mf* *leggiero* *mf*

c-a.

1, 2 Ob.

3

1 Cl. (in Sib) *mf p*

2, 3

1, 2 Fg.

3

I Crot.

II Vibr. *p*

Arpa

Pfte

Voce
hei - jas - tuu i - hol - la - si.

VI. I *mf* *pp*

VI. II *pp*

Vle *mf* *pp*

Vc. *mf* *pp*

Cb. *p* 10 *pp*

PROMOTIONAL COPY



1

Fl. c-a. *mf* *p* muta in Flauto grande 2'

3

1

Ob. 2

3

1

Cl. (in Sib)

2

3

1

Fg. 2

3

Timp. *pp*

Arpa *mp* gliss. lento e tenero, libero

Pfte. *p* étouffé

Voce *p*
Yöl - lä.

VI. I (solo)

VI. II unis.

Vle

Vc.

Cb.

PROMOTIONAL COPY



Eccitato ♩ = 132

217

Fl. 1, 2, 3

Ob. 1, 2, 3

Cl. (in Sib) 1, 2, 3

Fg. 1, 2, 3

Cor. (in Fa) 1, 3 / 2, 4

Tr. (in Do) 1, 2 / 3

Tbn. 1, 2 / 3 e Tuba

Timp.

II Piatto sosp.

III T-tam

Eccitato ♩ = 132

VI. I

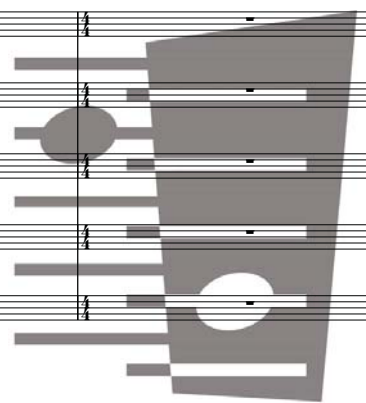
VI. II

Vle

Vc.

Cb.

PROMOTIONAL COPY



223

Fl. 1, 2, 3
Ob. 1, 2, 3
Cl. (in Sib) 1, 2, 3
Fg. 1, 2, 3
Cor. (in Fa) 1, 2, 3
Tr. (in Do) 1, 2, 3
Tbn. 1, 2, 3 e Tuba
Timp.
I 3 T-tom
II Piatto sosp.
VI. I
VI. II
Vle
Vc.
Cb.

tutti div. in 3 senza sord.
senza sord.
senza sord.
tutti senza sord.
tutte senza sord.
tutti div. in 2 senza sord.
ff

PROMOTIONAL COPY

1, 2
Fl.

3

1, 2
Ob.

3

1, 2
Cl.
(in Si)

3

1
Fg.

2

Timp.

I
3 T-tom

III
Gran cassa

Arpa

Pfte

Voce

VI. I

VI. II

Vle

Vc.

Cb.

f *p*

p *f*

f

gliss.

mp

ff

Ja jos mus - tan ki - ven

p

p

p

p

p

p

p

p

PROMOTIONAL COPY

232

1
Fl. 2
3
1
Cl.
(in Sib)
2
3
Fg. 1-3
Cor.
(in Fa) 1, 3
Tr.
(in Do) 1, 2
1, 2
Tbn.
3 e
Tuba
Timp.
I
Cmplli
II
Vibr.
Arpa
Pfte
Voce
lä - vit - se jo - kin hei - jas - tuu,
VI. I
VI. II
Vle
Vc.
Cb.

fp *f*
fp *f*
fp *f*
fp *f*
fp *f*
f *a 3*
f *a 2*
f *1° c 2° a 2*
f
f
cresc. poco a poco
mp
mp
f
f
cresc. poco a poco
ff
gliss.
gliss.
f
f
f



1
Fl. 2
3
1
Ob. 2
3
1
Cl. (in Sib) 2
3
Fg. 1-3
Cor. (in Fa) 1-4
Tr. (in Do) 1-3
Tbn. 1, 2
3 e Tuba
Timp.
I Cmplli
II Vibr.
Pfite
Voce
VI. I
VI. II
Vle
Vc.
Cb.

sä - tei - lee

241

1
Fl. 2
3
1, 2
Ob.
3
1, 2
Cl. (in Sib)
3
Fig. 1-3
a 3
mf
1, 2
Tr. (in Do)
3
1, 2
Tbn.
3
Timp.
I
Cmplli
II
Vibr.
Arpa
mf gliss.
Pfte
mp
Voce
ja polt
VI. I
VI. II
Vle
Vc.
Cb.
p
mf
6
10



247 ^(8^{va})

Fl. 1, 2 *ff* ^(8^{va}) *a 2* Fl. 2' muta in Flauto contralto

Ob. 1, 2 *ff* ^(8^{va}) *a 2*

Cl. (in Si^b) 1, 2 *ff* ^(8^{va}) *a 2*

Cl. 3 *ff* ^(8^{va}) *a 2*

Fig. 1, 2 *ff* muta in Contrafagotto

Fig. 3 *ff*

Cor. (in Fa) 1, 3 *ff* ^(8^{va}) *a 2*

Cor. 2, 4 *ff* ^(8^{va}) *a 2*

Tr. (in Do) 1, 2 *ff* ^(8^{va}) *a 2*

Tr. 3 *ff* ^(8^{va}) *a 2*

Tbn. 1, 2 *ff* ^(8^{va}) *a 2*

Tuba 3 e *ff* ^(8^{va}) *a 2*

Timp. *ff*

I Cmplli *ff*

II Vibr. *ff*

III Piatto sosp. *f*

Pfte *f p*

Voce ha - lu - an

VI. I *ff* ^(8^{va}) *div.* *fp*

VI. II *ff* ^(8^{va}) *div.* *mp*

Vle *ff* *fp* *un.*

Vc. *ff* *f p*

Cb. *ff* *f p*

PROMOTIONAL COPY

252

Fl. 1

1

Ob. 2

3

Cl. (in Sib) 2

Fg. 1

Cfg.

Cor. (in Fa) 1, 3

2, 4

Tr. (in Do) 1, 2

3

Tbn. 1, 2

3 e Tuba

Timp.

Pfte

Voce

VI. I

VI. II

Vle

Vc.

Cb.

f

p

mf

si - nut,

PROMOTIONAL COPY



♩ = 1 Sostenuto ♩ = 66

258

1 Fl. c-a. 3 1, 2 Ob. 3 1 Cl. (in Sib) 2 3 Fg. 1, 2 Cfg. 1, 3 Cor. (in Fa) 2, 4 Tuba

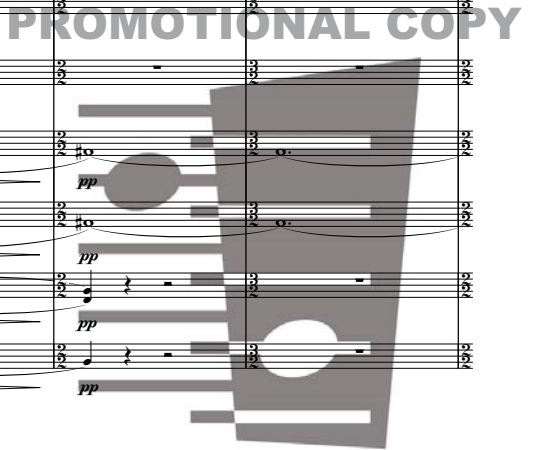
Arpa

mf *mp* *p*

ha - lu - an si - nut kuo - le - man u - nes - sa.

♩ = 1 Sostenuto ♩ = 66

VI. I 1 2 3 VI. II 1 2 3 Vle. 1 2 Vc. Cb.



265

Fl. c-a. *f* muta in Flauto grande 2' *p*

Ob. *f* *p* muta in Corno inglese

Cl. (in Sib) *f* *p*

Fg. 1, 2 *f* *p*

Cfg.

Cor. (in Fa) *mf* *p*

Tuba *mf* *p*

Timp. *p* *f* *p*

I 3 T-tom *p* *f* *p* *pp*

II Piatto sosp. *pp* *mf* *ppp*

III Metal wind chimes *mf* lasciar vibrare al fine

Pfte *f* *g^{bb}*

VI. I *mf* *f* *p*

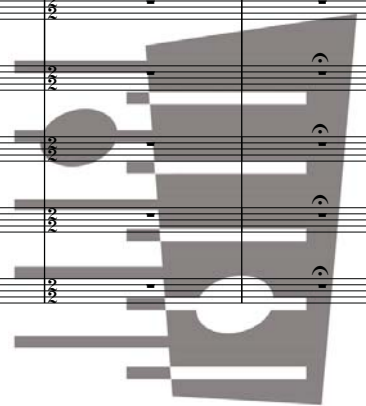
VI. II *p* *f* *p*

Vle *p* *f* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

PROMOTIONAL COPY



II. Meren hiljaisuus

Tranquillo ♩ = 50

Cfg.

Cor. (in Fa)
1, 3
2, 4

Tr. (in Do)
1, 2
1, 2

Tbn.
3 e Tuba

I Mar.

II Rainmaker

III T-tam

Voce

Tranquillo ♩ = 50

VI. I

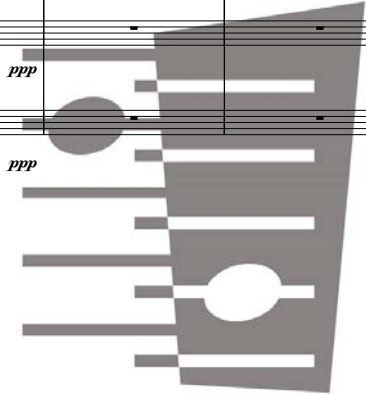
VI. II

Vle

Vc.

Cb.

PROMOTIONAL COPY



8

Cfg. *ppp*

Cor. (in Fa)
1, 3 *ppp* *p* *pp mor.*
2, 4 *ppp*

Tbn.
1, 2 *pp*
3 e Tuba *ppp*

I Mar. *mp* *ppp* *p*

III T-tam

Arpa *p*

Pfte. *p* étouffé

Voce *p* *mp*
Si-nä va-li-tit yöl-lä, u-nes-sa. Si-nä va-li-tit

VI. I

VI. II *tr*

Vle.

Vc. *mp* *pp*
sui pont. modo ord.
sui pont. modo ord.

Cb. *mp* *pp*
sui pont. modo ord.




15

Cor. (in Fa) 1, 3

Tr. (in Do) 1, 2, 3

Timp.

I Cmplli

III 4 Gongs

Arpa

Pfte

Voce

VI. I

VI. II

Vle

Vc.

Cb.

u - nes - sa yöl - lä, si - nä va - li - tit

étouffé

p *mf* *mf* *mf*

p *mf* *mf* *mf* *mf*

mp *pp* *p* *mf* *mf* *mf* *mf*

mf *pp* *p* *mf* *mf* *mf* *mf*

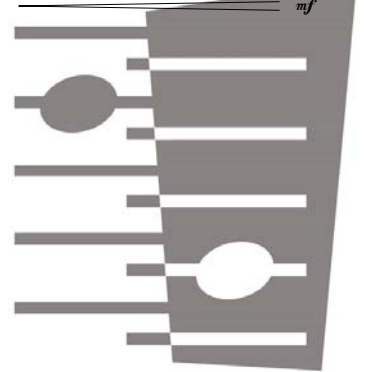
mf *pp* *p* *mf* *mf* *mf* *mf*

mp *pp* *p* *mf* *mf* *mf* *mf*

mp *pp* *p* *mf* *mf* *mf* *mf*

mf *pp* *p* *mf* *mf* *mf* *mf*

PROMOTIONAL COPY



21

Cor. (in Fa) 1, 3
2, 4

Tr. (in Do) 1, 2
3

Timp.

I Cmplli
III 4 Gongs

Arpa

Pfte

Voce

U-nen lä-vit - se mi-nä kuu - lin si-nä va - li - tit u-nen lä - vit - se

VI. I

VI. II

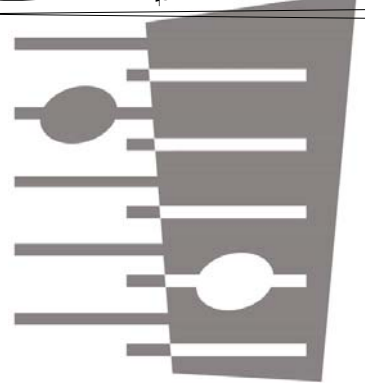
Vle

Vc.

Cb.

ppp
ppp
pp
mp *pp*
mf
p
mf
pp
pp
pp
pp
pp
pp

PROMOTIONAL COPY



1
Fr. 2
3
Cl. (in Sib)
1
2
3
Fg. 1
Cf. 1
2
3
Cor. (in Fa)
1, 2, 4
Tr. (in Do)
1, 2
3
II
Vibr.
Arpa
Voce
Vi. I
Vi. II
Vle.
Vc.
Cb.

frull. *p*
frull. *p*
frull. *p*
p
pp mor.
pp mor.
pp mor.
p *mp*
p *mp*
p *mp*
con sord. *pp*
con sord. *f* *p* *pp*
con sord. *f* *p* *pp*
mf
f
Ei - kä se yö kos - kaan e-nää ol - lut sa-ma yö
mf *mp*
f *p* *ppp* *ppp* *ppp* *ppp*
f *p*
f *p*
f *p*
arco *p* *mp*
arco *p* *pp*
arco *p* *mp*
arco *p* *pp*

32

Fl. 1
Fl. 2
3
Cl. (in Sib)
1
2
3
Fg. 1
Cfg.
Cor. (in Fa)
1
2, 4
Tr. (in Do)
1, 2
3
III T-tam
Arpa
Voce
Ly-hyt va-li-tus Ja hil-jai-suus sy-ve-ni kun-nes en e-nää e-rot-ta-nut poh-jaa

VI. I
VI. II
Vle
Vc.
Cb.



Fig. I

Cfg.

Tuba

I Crot.

III Gran cassa

Pfte

Voce

Ne hää-möt-tä-vät sy-vyy-des-sä, ko - ho - a - vat kuin

VI. I

VI. II

Vle

Vc.

Cb.

mf, *p*, *ppp*, *pp*, *mp*, *cresc.*, *tr*, *mf pp*, *p*

Detailed description of the musical score: This page contains a full orchestral score for measures 38-41. The instruments listed on the left are Fig. I, Cfg., Tuba, I Crot., III Gran cassa, Pfte, Voce, VI. I, VI. II, Vle, Vc., and Cb. The vocal line (Voce) has the lyrics: "Ne hää-möt-tä-vät sy-vyy-des-sä, ko - ho - a - vat kuin". The score includes various musical notations such as triplets, dynamics (mf, p, ppp, mp, cresc.), and articulation marks (tr). The key signature has one flat (B-flat) and the time signature is 4/4.

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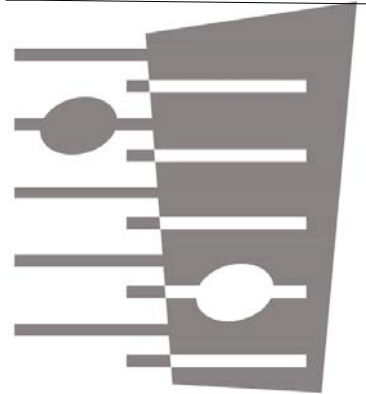


Fig. I

Cfg.

Tuba

I Crot.

III Gran cassa

Pfte

Voce

lum - peet. Pel - ko. Hel -

VI. I

VI. II

Vle

Vc.

Cb.

mf, *f*, *p*, *cresc.*

mf, *fp*, *mf*, *pp*

p, *mf*, *fp*, *mfpp*

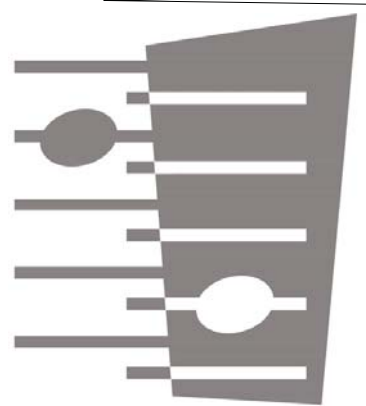
fp, *mfpp*

fp, *mfpp*

fp, *mfpp*

fp, *mfpp*

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46

1

Fl. 2

3

Ob. 1

Cl. (in Si) 1, 2, 3

Cor. (in Fa) 1, 3; 2, 4

Tbn. 1

Tuba

III T-tam

Pfte

Voce

VI. I

VI. II

Vle

Vc.

Cb.

mp *p*

a 2 *senza sord.*

p

p

mf

lyys. I-kä-vä.

f *pp* *p* *mf*

f *pp* *p* *mf*

f *pp* *p* *mf*

f *pp* *p* *mf*

8va--

8va--

f *mf*

f *pp* *p* *mf*

f *pp* *p* *mf*

f *pp* *p* *mf*

f *pp* *p* *mf*

PROMOTIONAL COPY

1 *mf*

Fl. 2 *mf*

3 *mf*

Ob. 1 *f*

Cl. (in Si) 1 *mf*

2 *mf*

3 *mf*

Cor. (in Fa) 1, 3 *mf*

2, 4 *mf*

Tbn. 1 *mf*

Tuba *mf*

I Cmplli *p*

Arpa *mf* *cresc.*

Voce

VI. I *f* *div. in 3*

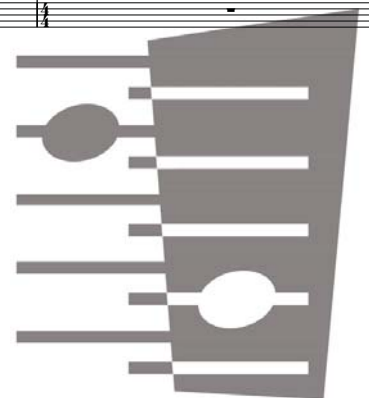
VI. II *f* *div. in 3*

Vle *espress.* *mf*

Vc. *espress.* *mf*

Cb.

PROMOTIONAL COPY



62

Fl. 2 *mf* *pp*
muta in Flauto contralto

Ob. 1 *mf* *pp*

C. ingl. *pp* *dolcissimo* *pp*

Cl. (in Si) 1 *mf* *pp*
3 *mf* *pp*

Fg. 1 *mf* *mp* *p*
2 *mf* *mp* *p*
Cfg. *mf* *mp* *p*

Cor. (in Fa) 1, 3
2, 4

III T-tam *pp*

Arpa

Voce *p*
Yö si-tä en - nen:

VI. I *pp*

VI. II *pp* *tr.*

Vle *pp*

Vc. *pp* senza sord. div. pizz. *p*

Cb. *pp* senza sord. pizz. *p*



Doppio movimento

74

1
Fl. c-a.
3
C. ingl.
1, 3
Cor.
(in Fa)
2, 4
Timp.
Arpa
Pfte.
Voce

muta in Oboe 3°

p

p *cresc.* *tr.*

p *cresc.*

p *cresc.*

p

muta in Celesta

p

p

p

mp *cresc.*

Yö sen jäl - keen: vä - rei - ly - ä,

Doppio movimento

VI. I
VI. II
Vle.
Vc.
Cb.

pp

pp

pp *leggierissimo*

pp *leggierissimo*

pp

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

PROMOTIONAL COPY



79

Fl. c-a. *tr* *tr* *tr* *tr* *mf* *tr* *mf* muta in Flauto grande 2'

Cl. (in Si) 1 2 3

Fg. 1 2

Cfg.

Cor. (in Fa) 1, 3 a 2 2, 4 *f*

Tbn. 3 e Tuba *f*

Timp. *f*

Voce *poco f*
 kai - ku - ja. Toi - vei - ta. Muis - to - ja.

VI. I *mf* *mf*

VI. II *mf* *mf*

Vle *f* senza sord.

Vc. *f* arco *f* arco *f* arco

Cb. *f*

PROMOTIONAL COPY

84

Fl. 1

Fl. 2

Fl. 3

Cl. 1 (in Sib)

Cl. 2

Cl. 3

Fg. 1

Fg. 2

Cfg.

Cor. 1, 3 (in Fa)

Cor. 2, 4

Tbn. 3 e Tuba

Timp.

III 4 Gongs

Voce

Vi. I

Vi. II

Vle.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

p

f

p

f

f

f

f

f

senza sord.

senza sord.

senza sord.

f

Ah - dis - tus, jo - ka a - var - tuu

PROMOTIONAL COPY

388

Fl. 2
muta in Flauto contralto

Ob. 1
dolce
mf
dolce
mf

Cl. (in Sib)
1
2
3
f

Cor. 1, 3
(in Fa)
f

Tr. (in Do)
1
f senza sord.
mf mor.

I
Cmplli
f

II
Vibr.
mf

III
4 Gongs
f

Arpa
f

Cel.
mf

Voce
f
Kai - un kai - ku,

VI. I
f

VI. II
f

Vle

Vc.

Cb.

PROMOTIONAL COPY



1
Fl. c-a.

3
Ob. 1

1
Cl. (in Si)

2
3

Cor. (in Fa)

Tr. (in Do)

I
Cmplli

II
Vibr.

III
4 Gongs

Arpa

Cel.

Voce

jo - ka e - te - nee pois - päin koh - den hil - jai - suut - ta lo - put - to -

VI. I

VI. II

Vle

Ve.

Cb.

mp

dolce

mf

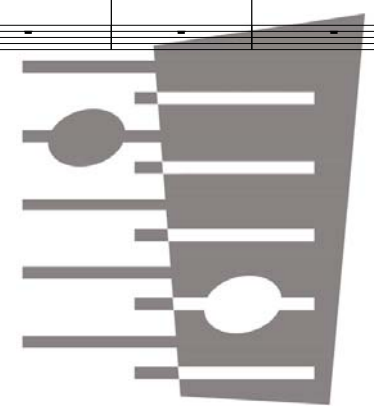
pp

p

pp

mp

PROMOTIONAL COPY



99

1
Fl. *c-a.* *pp* *mf* *mf p* *mf p* *mor.* *muta in Flauto grande 2'*

1
Ob.

2, 3

1, 2
Cl. (in Sib)

3

Fg. 1, 2

Cfg.

1, 3
Cor. (in Fa)

2, 4

II
Vibr. *p*

Arpa

Cel. *p*

Voce *mp* *poco f*
miin kai - un kai - un kai - ku jo-ka lä-he-ne-mis - tään lä -

VI. I *con sord.* *pp* *mf*

VI. II *con sord.* *pp* *mf*

Vle

Ve.

Cb.



1, 2
Fl.

3

1
Ob.

2, 3

1, 2
Cl.
(in Sib)

3

Fg. 1, 2

Cfg.

1, 3
Cor.
(in Fa)

2, 4

II
Vibr.

Arpa

Cel.

Voce

he - nee kun-nes kos-ket-taa hil - jai-suut - ta lä - hel - lä

VI. I

VI. II

Vle.

Vc.

Cb.

mf *p* *mor.*

mf *pp*

mf *p*

mf *pp* *3*

p

pp *3*

p

pp *3*

pp *pp* *div. in 3*

con sord.
pp

pizz.
p

muta in Pianoforte

PROMOTIONAL COPY

♩ = 50 **Tranquillo** ♩ = 50

115

Cl. (in Si) I

Voce

VI. I

VI. II

Vle

Vc.

Cb.

Hen - gi - tät nyt le - vol - li - ses - ti. O - let niin lä - hel - lä, kaik - ki jä - se - net.

pp *p* *mf* *mf*

div. pizz. senza sord. arco

ppp *p* *mp* *mf* *f* *mf*

ppp *ppp* *pizz.* *mf* *f*

ppp *ppp* *pizz.* *mp* *mf* *f*

p *mp* *mf* *f*

121

Cl. (in Si) I

Voce

VI. I

VI. II

Vle

Vc.

Cb.

Si - nun o - hit - se - si

p *mp* *f* *p* *cresc. poco a poco*

f *p* *cresc. poco a poco*

mf *f* *p* *cresc. poco a poco*

mf *f* *p* *cresc. poco a poco*

unis. arco *mf* *f* *p* *cresc. poco a poco*

unis. arco *mf* *f* *p* *cresc. poco a poco*

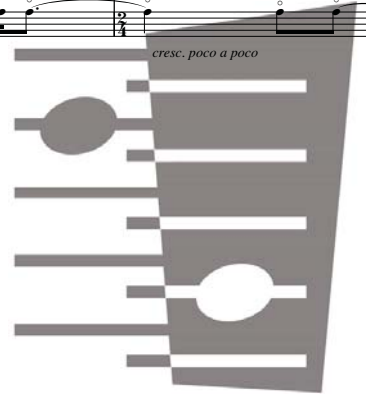
unis. arco *mf* *f* *p* *cresc. poco a poco*

unis. arco *mf* *f* *p* *cresc. poco a poco*

senza sord. *p* *cresc. poco a poco*

mf *p* *cresc. poco a poco*

PROMOTIONAL COPY



126

1 *mf*

Fl. 2 *mf*

3

1 *mf* *f*

Ob. 2 *mf* *f*

3 *mf* *f*

1 *mf* *mp*

Cl. (in Sib) 2

3

1 *mf* *f*

2 *mf* *f*

Fig.

1, 3

Cor. (in Fa) 2, 4

1, 2

Tr. (in Do) 3

1, 2

Tbn. 3 e Tuba

Voce *f*
mi - nun on si - nu - a

VI. I

VI. II

Vle

Vc.

Cb.



1 *f* *p cresc.* *mp cresc.*

Fl. 2 *f* *p cresc.*

3 *mp cresc.*

Ob. 2 *f*

3 *f*

Cl. (in Sib) 1 *f* *p cresc.*

2 *p cresc.*

3 *mp cresc.*

Fg. 1 *f*

2 *f*

Cor. (in Fa) 1,3 *p* a 2

2,4

Tr. (in Do) 1,2

3

Tbn. 1,2

3 e Tuba

III Piatto sosp.

Voce *ppp cresc.*
i - kä - vä.

VI. I *f* *ff p cresc.* div. in 3

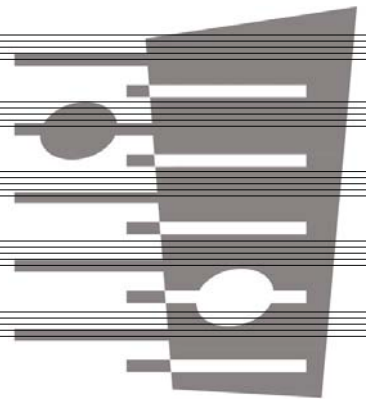
VI. II *f* *ff p cresc.* div. in 3

Vle. *f* *ff p cresc.*

Vc. *f* *ff p cresc.*

Cb. *f* *ff p cresc.*

PROMOTIONAL COPY



134 (8^{ma})

1 *p*

Fl. 2 *p*

3 *p*

1 *p*

Ob. 2 *p*

3 *p*

1 *mf*

Cl. (in Sib) 2 *mf*

3 *mf*

Fg. 1, 2 *mf*

Cfg. *mf*

1, 3

Cor. (in Fa) 2, 4

1, 2

Tr. (in Do) 3

Tbn. 1

Timp. *pp*

III
Piatto sosp.

Voce *f*
Yht - äk - ki - ä tuu - li hu - mah - taa.

VI. I *p*

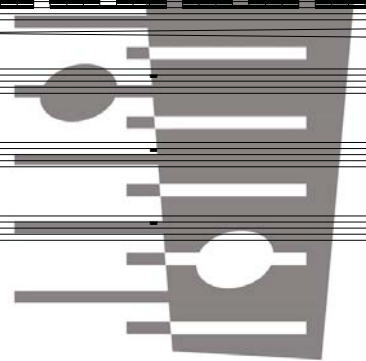
VI. II *p*

Vle *mf*

Vc. *mf*

Cb. *mf*

PROMOTIONAL COPY



137

1 *poco f* *cresc.*

Fl. 2 *poco f* *cresc.*

3 *poco f* *cresc.*

1

Ob. 2

3

1 *poco f* *cresc.*

2 *poco f* *cresc.*

3 *poco f* *cresc.*

Fig. 1. 2

Cfg.

1, 3 *a 2* *mf* *f*

2, 4 *p* *cresc.*

1, 2

Tr. (in Do)

3 *p* *cresc.*

Tbn. 1 *p* *cresc.*

Timp. *mf* *cresc.*

III *pp* *cresc.*

Piatto sosp.

Voce

VI. I *poco f* *cresc.*

VI. II *poco f* *cresc.*

Vle *div.* *poco f* *cresc.*

Vc. *poco f* *cresc.*

Cb.



138

1 *ff* *decesc.* *pp*

Fl. 2 *ff* *decesc.* *pp* muta in Flauto contralto

3 *ff* *decesc.* *pp*

1, 2 *ff* *decesc.* *pp*

Ob. 3 *ff* *decesc.* *pp* muta in Corno inglese

1, 2 *ff* *decesc.* *p*

Cl. (in Sib) 3 *ff* *decesc.* *mf*

Fig. 1, 2 *ff* *decesc.* *p*

1, 3 *f* *decesc.* *p*

Cor. (in Fa) 2, 4 *f* *decesc.* *pp*

1, 2 *f* *decesc.* *p*

Tr. (in Do) 3 *f* *decesc.* *p*

1, 2 *f* *decesc.* *p*

Tbn. 3 e Tuba *f* *decesc.* *p* *pp*

I Cmplli *f*

II Vibr. *f*

III Piatto sosp. *f*

Arpa *mf* gliss. lento libero

Voce On (n)

VI. I *ff* *decesc.* *p*

VI. II *ff* *decesc.* *p*

Vle. *ff* *decesc.* *mp* *pp*

Vc. *ff* *decesc.* *mp* *pp*

Cb. *ff* *decesc.* *mp* *pp*



148

Fl. 1

Fl. 3

C. ingl.

Cl. (in Sib) 1

Cl. (in Sib) 2

Voce

VI. I

VI. II

Vle

Vc.

Cb.

f *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*



150

Fl. 1

Fl. 3

C. ingl.

Cl. (in Sib) 1

Cl. (in Sib) 2

Voce

VI. I

VI. II

Vle

Vc.

Cb.

p *decresc.* *p* *p* *p* *p* *p* *p* *p* *p*

PROMOTIONAL COPY



1 Fl. c-a.

3 Ob.

1, 2 Cl. (in Si)

3 Fg. 1, 2

Cfg.

1, 3 Cor. (in Fa)

2, 4

I Mar.

Arpa

Pfte

Voce

VI. I

VI. II

Vle

Vc.

Cb.

Myk - kä hel - lyys,

1

Fl. 2

3

1

Ob. 2

3

1

Cl. (in Sib)

2

3

1

Fg.

2

Cfg.

1, 3

Tr. (in Do)

1, 2

Tbn.

3 e Tuba

Timp.

II Camp. a lastra

II Rainmaker

III 4 Gongs

VI. I

VI. II

Vle

Vc.

Cb.

f *mf* *ff* *mp* *p* *pp* *con sord.* *div.* *unis.*

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III. Sydänyöllä

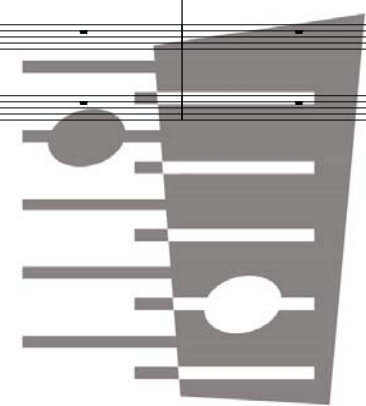
Arioso $\text{♩} = 60$

Musical score for measures 1-5. The score includes parts for Flute 1 and 2, Figure Bass 1, Maracas, Vibraphone, Violin I and II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat), and the time signature is 3/4. Dynamics include *pp*, *mf*, and *ppp*. The Figure Bass part includes the instruction *solo espress.* and dynamics *mf*, *f*, and *pp*. The Maracas and Vibraphone parts enter in measure 4 with a dynamic of *p*.



Musical score for measures 6-10. The score includes parts for Flute 1 and 2, Figure Bass 1, Piano/Forte, Violin I and II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat), and the time signature is 3/4. Dynamics include *pp*, *mf*, *f*, and *cresc.*. The Figure Bass part includes the instruction *solo espress.* and dynamics *mf* and *cresc.*. The Piano/Forte part includes the instruction *sempre poco marc. quasi solo* and dynamics *p*. The Flute 1 and 2 parts include sixteenth-note runs with a dynamic of *mf* and a *6* (sixteenth-note group). The Figure Bass part includes a triplet of eighth notes with a dynamic of *f*. The Piano/Forte part includes a triplet of eighth notes with a dynamic of *p*. The Violin I and II parts are silent.

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11

Fl. 1 *pp*

Fl. 2 *pp*

Cl. (in Sib) 1 *dolce sotto voce p*

Cl. (in Sib) 2 *p*

Fig. 1 *mf* 3 *p*

I Mar. *mf* 3

II Vibr. *mf*

Pfte *mf* *p*

Voce *mf*
Sit - ten,



15

Cl. (in Sib) 1 *dolce p*

Cl. (in Sib) 2 *p*

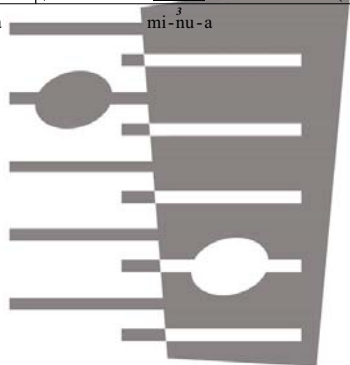
Cl. basso (in Sib) *p*

Arpa *mf*

Pfte *

Voce
si - nä yö - nä, kun ha - lu - at ra - kas - taa mi - nu - a

PROMOTIONAL COPY



19

Fl. 1
Fl. 2

Cl. (in Sib)
1
2

Cl. basso (in Sib)

Fg. 1

I Mar.
II Vibr.

Voce

sy - dän - yöl - lä, he - rä - tä mi - nut.

pp *mf* *ppp*

pp *mf* *ppp*

mf *f* *pp*

p *p*

solo espress.



24

Fl. 1
Fl. 2
3

I Mar.
II Vibr.

Arpa

Pfte

Voce

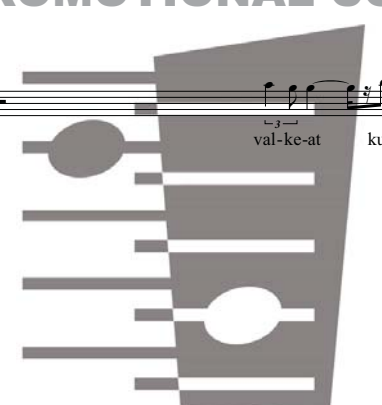
La - ka - nam - me o - vat vii - le - ät, val - ke - at kuin

p *mf* *p*

mf *mf* *mf*

p *mf* *mf*

PROMOTIONAL COPY



28

1
Fl. 2
3

1
Cl. (in Sib)
2
3

Fig. 1

I Mar.

Voce

p *pp* *mf* *mf*

lu - mi ul - ko - na hä - mä - räs - sä mai - se - mas - sa.

solo *express.*
mf



33

1
Fl.
2

1
Cl. (in Sib)
2

Fig. 1

I Mar.

II Vibr.

Pfte

mf *f* *mf* *mf* *mf*

PROMOTIONAL COPY

37

Cl. (in Sib)
1 *mf p*

Cl. (in Sib)
2 *mf p*

Cl. basso (in Sib) *p*

Fg. 1 *pp*

I Mar. *mf*

Arpa *mf*

Pfte

Voce *mf*

Mi-nä o - len eh - kä o - dot - ta - nut eh - kä vä - sy - nyt o - dot - ta - maan, tu - le

42

Cl. (in Sib)
1 *mf*

Cl. (in Sib)
2 *mf*

Cl. basso (in Sib) *mf*

I Mar.

II Vibr. *mf*

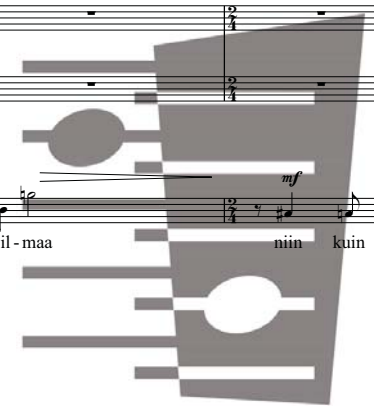
Arpa *f*

Pfte *poco f*

Voce *f*

Ä - lä jäh - me - ty kan - ta - maan maa - il - maa niin kuin

PROMOTIONAL COPY



1 Fl. 2 3

Ob. 1 2 3

Cl. (in Sib) 1 2

Cl. basso (in Sib)

Fg. 1, 2

Cfg.

I Mar.

II Vibr.

Arpa

Pfte

Voce

VI. I

VI. II

Vle

Vc.

Cb.

pp *mp* *f* *mp*

pp *mp* *f* *mp*

pp *f*

mf *f* *mp*

mf *f* *mp*

mp *p* *p* *mf*

p

étouffé *mf* *f*

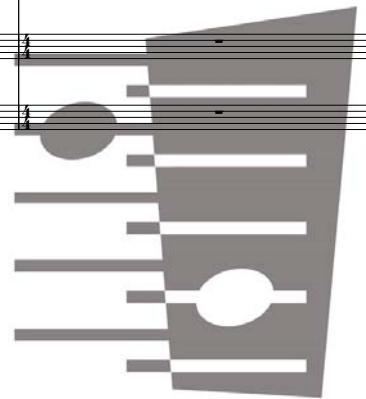
pp *mf* *f*

mus - ta e - ril - li - nen puu vaan tu - le. He - rä - tä.

solo senza sord. *f*

solo senza sord. *f*

PROMOTIONAL COPY



Poco più animato ♩ = 66-69

53

I Mar. *mf*

Pfte *muta in Celesta*

Voce *poco f* *mp*
 An - na mi-nun he - rä - tä van-huu - den ja kuo - le-man

VI. I (solo) *sub. p* *mf* *pp*

VI. II (solo) *sub. p* *mf* *pp*

Vle *f* *sub. p* *mf* *pp*
sola senza sord.
solo senza sord.

Vc. *f* *sub. p* *mf* *pp*

Cb. *p* *solo pizz.*



58

II Vibr. *mf*

Arpa *f*

Voce *f*
 lä - vit - se, ja he - rä ä it - se,

VI. I *div. altri con sord.* *fp* *f*

VI. II *div. altri con sord.* *fp* *f*

Vle *altri con sord.* *fp* *f*

Vc. *altri con sord.* *fp* *f*

Cb. *tutti arco* *mp* *f*



62

Fl. 1 *fp*

Fl. 2 *fp*

3

Ob. 1, 2

Ob. 3

Cl. 1 (in Sib) *fp*

Cl. 2 (in Sib) *fp*

Cl. basso (in Sib)

Fg. 1, 2

Cfg.

II Vibr. *p* *f*

Arpa

Cel. *p* *f*

Voce *f*
tu - le kuin lu - mi - sa - de,

VI. I *tutti fp*

VI. II *tutti fp*

Vle *tutti fp*

Vc. *tutti fp*

Cb. *div. p* *f*

PROMOTIONAL COPY



68

1 *mf* *p* *mf* *p* *frull.* *frull.*

Fl. 2

3

Ob. 1 *p*

Cl. (in Sib) 1

2

Cl. basso (in Sib)

Fg. 1, 2

Cfg.

I Mar.

II Vibr.

Arpa

Pfte

Voce *poco f* *mf*

Ol - koon rak - kau - tem - me ha - pui - lu - a ja so - per - rus - ta.

VI. I *div.* *p* *unis.*

VI. II *div.* *p*

Vle *p*

Vc. *p*

Cb.

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72

FL. 1, 2

Ob. 1, 2, 3

Cl. (in Sib) 1, 2

Cl. basso (in Sib)

Fg. 1, 2

Cfg.

I Mar.

II Vibr.

Arpa

Pfte

Voce

VI. I

VI. II

Vle

Vc.

Cb.

p

f

mp

mf

poco f

f

p

solo

altri div.

f

poco f

p

solo

altri div.

f

poco f

p

sola

altri

poco f

p

solo

altri div.

poco f

p

f

unis.

Maa - il - man lä - vit - se se on rak - kaut -



Tempo primo ♩ = 60

85

1

Fl. 2

3

1, 2

Ob.

3

1

Cl. (in Sib)

2

Fg. 1

Cfg.

mf

ppp

mf

pp

solo espress.

mf

I Mar.

II Vibr.

mf

mf

Arpa

Pfte

Voce

p

Tu - le.

Tempo primo ♩ = 60

VI. I

VI. II

Vle

Vc.

Cb.

solo espress.

pp

mf

solo

mf

sola

mf

solo

mf

PROMOTIONAL COPY

IV. Juhla, unen aalto

Festivamente ♩ = 84

1
Fl. 2
3
1
Ob. 2
3
Cl. (in Si^b)
1
2
Fig.
1
2
1, 3
Cor. (in Fa)
2, 4
Tr. (in Do)
1
Timp.
II
Piatto sosp.
III
Gran cassa

Festivamente ♩ = 84

VI. I
VI. II
Vle
Vc.
Cb.

1, 2
Fl.

3

Ob. 1, 2

C. ingl.

Cl. 1
(in Sib) *leggiro quasi da lontano*
p *pp* *mor.*

Cl. 2
(in Sib) *leggiro quasi da lontano*
p

Cl. basso
(in Sib) *ppp* *p*

Fg. 1, 2

Cfg.

I
2 Congas

III
Gran cassa

Voce
juh - la yö yöl - tä, vaik - kei

VI. I
p *mf* *ppp*

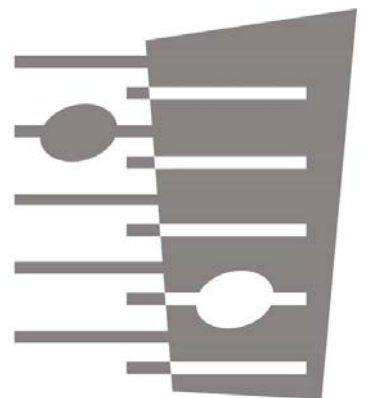
VI. II
p *mf* *ppp*

Vle
cresc.

Vc.
cresc.

Cb.
cresc.

PROMOTIONAL COPY



1
Fl. 2
3
1
Ob. 2
3
1
Cl. (in Si)
2
Fig. 1

1, 3
Cor. (in Fa)
2, 4
1, 2
Tbn.
3 e
Tuba

I
3 T-tom
Arpa

con bacchette di filtro morbido
leggero quasi da lontano

Voce

mp

tam - bu - rii - nin he - läh - dys:

VI. I
VI. II
Vle
Vc.
Cb.

solo con sord. p

altri div. con sord. p

con sord. p

con sord. solo p

con sord. solo p

p

p

p

p



66

1, 2
Fl.

3

1
Ob.
mf *p* *pp*

2, 3

1
Cl.
(in Sib)

2

Fig. I

Cfg.

I
3 T-tom

II
Vibr.

Arpa

Voce
mf
le - po o - dot - taa,

VI. I
(3 soli)

VI. II
(2 soli) *mf* *p* (2 soli unis.)
(1 solo) *mf* *p* (1 solo)

Vle

Vc.

Cb.

PROMOTIONAL COPY



75

1 *f* *f*

Fl. 2 *f* *f*

3

1, 2

Ob. 3

1 *f* *mf* *mf*

Cl. (in Sib) 2 *f* *mf* *mf*

Fg. 1, 2

Cfg.

I Mar.

II Vibr. *f* *f*

Arpa *f* *mf* *f*

Voce

tun - ne: jos - sa -

tutti div. in 2 senza sord. *mf* *f* *mf*

VI. I senza sord. *mf* *f* *mf*


VI. II *f* *mf* *mf*

Vle *f* *mf* *f* *mf*

Vc. *f* *mf* *f* *mf*

Cb. *f* *mf* *f* *mf*

PROMOTIONAL COPY



1 Fl. 2 3

Ob. 1 2

Cl. (in Sib) 1 2

Fg. 1, 2

Cfg.

Cor. 1, 3 (in Fa) 2, 4

Timp. con bacchetta dura
pp con bacchetta morbida cresc.

Voce p mp cresc.
mi - nus - sa tans - si, suu - ri i - lo,

VI. I pp cresc.

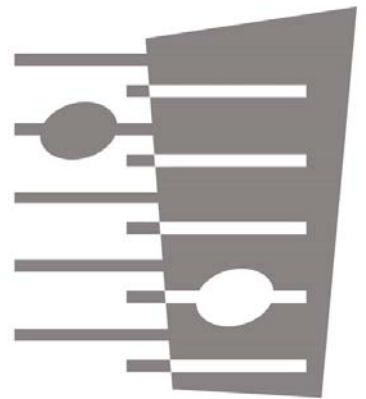
VI. II p mor. pp cresc.

Vle p pizz. cresc.

Vc. p pizz. cresc.

Cb. p pizz. cresc.

PROMOTIONAL COPY



92

Fl. 1, 2, 3

Ob. 1, 2, 3

Cl. (in Sib) 1, 2

Fg. 1, 2

Cfg.

Cor. (in Fa) 1, 3 (1'), 2, 4 (2')

Tr. (in Do) 1

Tbn. 1

Timp.

Voce

VI. I, II

Vle.

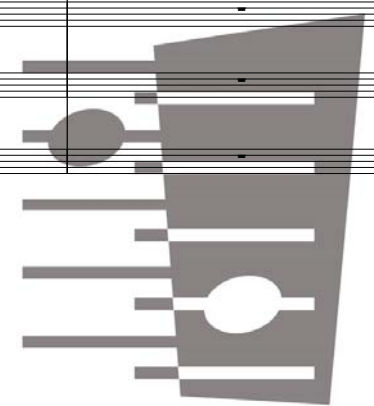
Vc.

Cb.

f, *sfz*, *fp*, *con sord.*, *div.*

va - lot

PROMOTIONAL COPY



100

Tr. (in Do)
1, 2
3

pp ma distinto
con sord.

pp ma distinto

II
3 Rototoms

leggiero quasi da lontano

leggiero

VI. I
VI. II

leggiero

Vle

pizz.
pp
pizz.

Vc.

pp
pizz.

Cb.

pp
pizz.

cresc. poco a poco

104

Tr. (in Do)
1, 2
3

mp

mp

II
3 Rototoms

mp

VI. I
VI. II

mp

Vle

mp

Vc.

mp

Cb.

mp

cresc. poco a poco



1, 2
Fl.

3

1, 2
Ob.

3

Cl. 1, 2
(in Sib)

Cl. basso
(in Sib)

Fg. 1, 2

Cfg.

1, 3
Cor.
(in Fa)

2, 4

1, 2
Tr.
(in Do)

3

1, 2
Tbn.

3 e
Tuba

II
3 Rototoms

VI. I

VI. II

Vle

Vc.

Cb.

PROMOTIONAL COPY

112

1 *f*

Fl. 2 *f*

3 *f*

1 *f*

Ob. 2 *f*

3 *f*

1 *f*

Cl. (in Sib) *f*

2 *f*

Fg. 1, 2

Cfg.

1, 3

Cor. (in Fa)

2, 4

1, 2 *f*

Tr. (in Do)

3 *f*

1, 2 *f* con sord.

Tbn. *f* con sord.

3

Timp. *f*

II 3 Rototoms *f*

III 4 Gongs

VI. I *f*

VI. II *f*

Vle *f*

Vc. *f*

Cb. *f*

PROMOTIONAL COPY

1
Fl. 2
3
1
Ob. 2
3
1
Cl. (in Sib)
2
Fg. 1, 2
Cf. g.

muta in Flauto contralto

1, 3
Cor. (in Fa)
2, 4
1, 2
Tr. (in Do)
3
1, 2
Tbn.
3

a 2
ff
ff
ff
ff
ff

senza sord.

I
Camp. tub.
II
3 Rototoms
III
4 Gongs

f
f
f

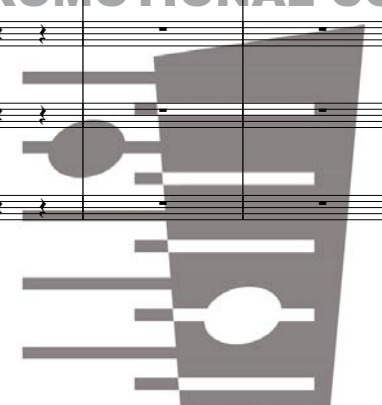
VI. I
VI. II
Vle
Vc.
Cb.

div.
ff
ff
ff
ff
ff

arco
arco
arco
arco

div.

PROMOTIONAL COPY



121

Fl. c-a.

Cor. (in Fa)

1. 3
2. 4

Tbn.

3 e
Tuba

Timp.

II
Vibr.

III
4 Gongs

Arpa

Pfte

Voce

VI. I

VI. II

Vle

Vc.

Cb.

p

a 2

1°

2°

pp

mf

p

pp ma distinto

pp

p

étouffé

p ma distinto

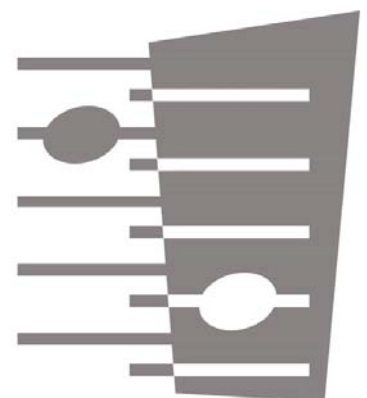
Niin hil - jais - ta!

pizz.

p

3 3

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Fl. c-a. *mf*

Cor. (in Fa) 1, 3 *pp* *mp*
2, 4 *pp* *mp*

Tbn. 1, 2
3 e Tuba

Timp.

II Vibr.

III 4 Gongs

Arpa *mp* *mf*

Pfte *mp* *mf*
8^{va} *8^{va}*
étouffé - - - - - étouffé - - - - -

Voce *mp* *mf*
Tä-mä le - vo - ton so - ri - na pi - mey - den

VI. I con sord. pizz. *p* *mf*
con sord. pizz. *p* *mf*
con sord. pizz. *p* *mf*

VI. II con sord. div. sul pont. *mp* *pp* modo ord. div. in 3 *pp*
con sord. sul pont. *mp* *pp* modo ord. *pp*
modo ord. *pp*

Vle con sord. *mp* *pp*
con sord. *mp* *pp*

Vc. con sord. gliss. *p* *pp*
con sord. gliss. *p* *pp*

Cb. arco *pp*
arco *pp*
pp

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134

Fl. *mf*
muta in Flauto grande 2'

Cor. (in Fa) 1, 3 *mf* (3')
2, 4 *mf* (4')

Tbn. 1, 2
3 e Tuba

Timp.

I Cmplli *mf*

II Vibr. *mf*

Arpa

Pfte *étouffé*

Voce
lä - vit - se, lä - vit - se, va - lot kuin

VI. I *arco* *mf* *pp* *mf*

VI. II *mf* *pp* *div. in 2* *p* *mf*

Vle *mf* *pp* *p* *mf*

Vc.

Cb. *mf*

138

FL. 1, 2

Cor. (in Fa) 1, 3, 2, 4

Tbn. 1, 2, 3 e Tuba

Timp.

I Cmplli

II Vibr.

Arpa

Pfte

Voce

VI. I

VI. II

Vle

Vc.

Cb.

f 3 3 *fp* *f*

f *pp* *mf*

mf 3 *mf*

f

f *étouffé*

f *f* *f* *f*

ti - ka - rit, oi, tä - mä i - lo!

p *f* *p* *f* *p* *f*

fp 3 3 3 3 3 3 *f* 3 3 3 3 3 3 *f* 3 3 3 3 3 3

fp 3 3 3 3 3 3 *f* 3 3 3 3 3 3 *f* 3 3 3 3 3 3

fp *f* *gliss.* *f* *div.* *f* *sul A.* *f*

p 10:8 *mf* 10:8

151

Fl. 1, 2, 3

Cl. (in Sib) 1, 2

Tbn. 1, 2
3 e Tuba

Timp.

I Cmplli

II Vibr.

Arpa

Pfte

Voce

vir - ras - sa so - ra mi - nut

VI. I

VI. II

Vle

Vc.

Cb.

f, *mf*, *p*, *pp*, *mp*, *decresc.*, *pizz.*

167

FL. 1 *mp* *p* *pp*

FL. 2 *pp*

Ob. 1 *p* *pp*

Ob. 2 *mp*

Cl. (in Sib) 1 *mp* *p* *pp*

Cl. basso *pp*

Fg. 1, 2 *pp*

Cfg. *pp*

Cor. (in Fa) 1, 3 *pp*

Cor. (in Fa) 2, 4 *pp*

Tuba *pp*

Timp. *pp*

I 3 T-tom *ppp*

II Vibr. *p* *pp*

Arpa *p*

VI. I *p*

VI. II *p*

Vle. *p*

Vc. *p* *pp*

Cb. *p* *pp*

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170

1 Fl. *cresc. poco a poco*

2 Fl. *cresc. poco a poco*

1 Ob. *p cresc. poco a poco*

2 Ob. *p cresc. poco a poco*

1 Cl. (in Sib) *pp cresc. poco a poco*

2 Cl. (in Sib) *pp cresc. poco a poco*

Fg. 1, 2

Cfg.

1, 3 Cor. (in Fa) *mf cresc.* a 2

2, 4 Cor. (in Fa) *mf cresc.* a 2

Tuba

Timp. *cresc. poco a poco*

I 3 T-tom *cresc. poco a poco*

II Vibr.

Arpa

VI. I *senza sord.* *pp* *f*

VI. II *senza sord.* *pp* *f*

Vle. *senza sord.* *f*

Vc. *div. senza sord.* *f*

Cb. *senza sord.* *f*

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174

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. (in Si^b) *ff*

2 Cl. (in Si^b) *ff*

Fg. 1, 2

Cfg.

1, 3 Cor. (in Fa) *ff*

2, 4 Cor. (in Fa) *ff*

1, 2 Tr. (in Do) *ff* senza sord.

3 Tr. (in Do) *ff* senza sord.

1, 2 Tbn. *f*

3 Tbn. *f*

Timp. *f*

I 3 T-tom *f*

III 4 Gongs *f*

Pfte *f*

VI. I

VI. II

Vle. *simile*

Vc. *simile*

Cb. *simile*

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1, 2
Fl.

3

1, 2
Ob.

3

Cl. (in Sib) 1, 2

Cl. basso (in Sib)

Fg. 1, 2

Cfg.

1, 3
Cor. (in Fa)

2, 4

1, 2
Tr. (in Do)

3

1, 2
Tbn.

3

Timp.

I
3 T-tom

III
4 Gongs

Pfte

VI. I

VI. II

Vle

Ve.

Cb.

The musical score for page 178 is arranged in a standard orchestral format. It begins with a rehearsal mark '178' in a box. The score is divided into two systems. The first system includes parts for Flute (1, 2), Oboe (1, 2), Clarinet in B-flat (1, 2), Bassoon, Fagotto (1, 2), and Contrabass. The second system includes parts for Cor Anglais (1, 3), Trumpet (1, 2), Trombone (1, 2), Timpani, Tom-toms (I, 3 and III, 4), Piano/Forte, Violin I and II, Viola, Violoncello, and Contrabass. The score contains various musical notations, including notes, rests, and dynamic markings such as 'f' (forte) and '1' (first ending). A large, semi-transparent watermark 'PROMOTIONAL COPY' is overlaid on the right side of the page, along with a stylized logo of a building or structure.

1, 2
Fl.

3

1, 2
Ob.

3

Cl. 1, 2
(in Sib)

Cl. basso
(in Sib)

Fg. 1, 2

Cfg.

1, 3
Cor. (in Fa)

2, 4

1, 2
Tr. (in Do)

3

1, 2
Tbn.

3

Timp.

I
3 T-tom

II
3 Rototoms

III
4 Gongs

Pfte

VI. I

VI. II

Vle

Vc.

Cb.

186

1 *più f*

Fl. 2 *più f*

3 *più f*

1 *più f*

Ob. 2 *più f*

3 *più f*

Cl. 1.2 (in Sib) *più f* a 2

Cl. basso (in Sib) *più f*

Fig. 1.2 *più f*

Cfg. *più f*

1, 3 *più f* a 2

Cor. (in Fa) 2, 4 *più f* a 2

Tr. (in Do) 1, 2 *più f*

3 *più f*

1, 2 *più f*

Tbn. 3 e Tuba *più f*

Timp. *più f*

I 3 T-tom *più f*

II 3 Rototoms *più f*

III Piatto sosp. *pp*

Pfte. *più f*

VI. I *più f*

VI. II *più f*

Vle. (div.) *più f*

Vc. *più f*

Cb. *più f*

PROMOTIONAL COPY

1

Fl. 2

3

Ob. 2

3

Cl. (in Sib) 1, 2

Cl. basso (in Sib)

Fg. 1, 2

Cfg.

1, 3

Cor. (in Fa) 2, 4

1, 2

Tr. (in Do) 3

1, 2

Tbn. 3 e Tuba

Timp.

I 3 T-tom

II 3 Rototoms

III Piatto sosp.

Pfte

VI. I

VI. II

Vle

Vc.

Cb.

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194 *8^{va}*

1 *ff*

Fl. 2 *ff*

3 *ff*

1 *ff*

Ob. 2 *ff*

3 *ff*

Cl. (in Sib) 1, 2 *ff*
campana in aria

Cl. basso (in Sib) *ff*

Fg. 1, 2 *ff*

Cfg. *ff*

Cor. (in Fa) 1-4 *ff*
1^o, 3^o campana in aria
2^o, 4^o

Tr. (in Do) 1, 2 *ff*

3 *ff*

Tbn. 1-3 e Tuba *ff*
1^o, 2^o
3^o, Tuba

Timp. *ff*

I 3 T-tom *ff*

II 3 Rototoms *ff*

III T-tam *ff*

Arpa *ff*

Pfte *ff*

VI. I *ff*

VI. II *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

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Meno mosso ♩ = 72

210

Ob. 1 *dolcissimo*
pp
 Cl. basso (in Sib) *espress.*
mp *pp*
 Cfg. *pp*

1 *p*
 Cor. (in Fa) *mor.*
 2 *p* *mor.*

Timp.

III
 Gran cassa *p*

Arpa *mp*

Voce *p* *mf* *p*
 yö - tä juh - la: saa - puu, kaik - ki o - hi yö yö - tä e - tääl - tä tam - bu - rii - ni:

Meno mosso ♩ = 72

VI. I *pp* *mp* *pp*
8^{va}

VI. II *pp* *mp* *pp*

Vle *pp* *mp* *pp*
unis.

Vc. *pp* *mp* *pp*

Cb. *pp* *mp* *pp*

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rallentando al

216

Ob. 1

Cl. basso (in Sib)

Cfg.

Cor. (in Fa) 1

Cor. (in Fa) 2

Timp.

III Gran cassa

Arpa

Voce

espress. *mp* *pp* *espress.* *ppp* *pp* *pp* *pp*

koh - ti, o - hi yö yöl - tä o - hi juh - la

rallentando al

VI. I

VI. II

Vle

Vc.

Cb.

con sord. *pp* *pp* *pp* *pp* *pp* *pp*

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Placidamente $\text{♩} = 66$

221

Picc. *dolce*
p

Cl. (in Sib)
1 *sotto voce*
pp
2 *sotto voce*
pp

Voce *p*
Nä - ke - miin, ra - kas - tet - tu - ni

VI. I *con sord. espress.*
pp
VI. II *unis. espress.*
Vle *espress.*
Vc.
Cb. *pp*

224

Picc. *p*
pp

Ob. 1 *p*
mf
pp

Cl. (in Sib)
1 *cresc.*
mf
pp
2 *pp*
p

Voce *mf*
lä - hel - lä, e - tääl - lä!

VI. I *cresc.*
mf
senza sord. *pp*
solo
altri *div.*

VI. II *cresc.*
mf
senza sord. *pp*
solo
altri *div.*

Vle *cresc.*
mf
pp

Vc. *cresc.*
mf
pp

Cb. *cresc.*
mf
pp

Fl. 1, 2
 Picc.
 Ob. 1, 2, 3
 Cl. 1, 2 (in Sib)
 Fg. 1, 2
 Cfg.

Arpa

Pfte

Voce

VI. I

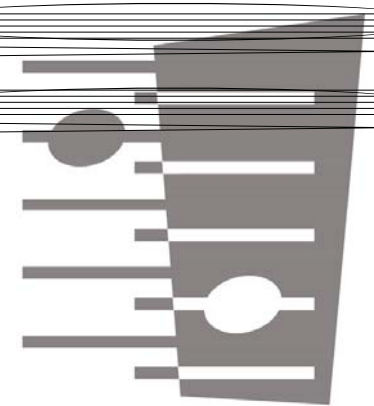
VI. II

Vle

Vc.

Cb.

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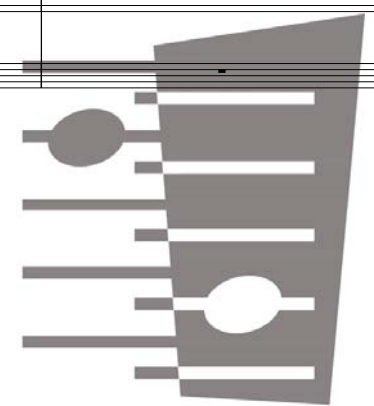
Fl. 1, 2
 Picc.
 Ob. 1
 2, 3
 Cl. 1, 2 (in Sib)
 Cl. basso (in Sib)
 Fg. 1, 2
 Cfg.

Arpa
 Pfte

Voce
 O - len kat - so - nut si - nu - a, näh - nyt,

VI. I
 VI. II
 Vle
 Vc.
 Cb.

PROMOTIONAL COPY



234

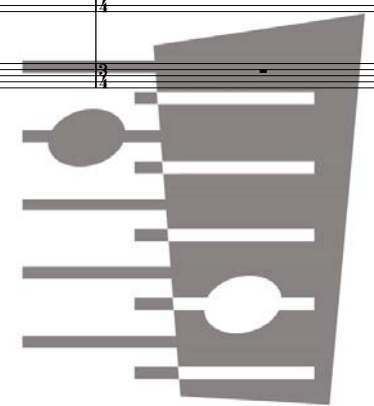
Fl. 1, 2
Picc.
Ob. 1, 2, 3
Cl. (in Sib) 1, 2
Cl. basso (in Sib)
Fg. 1, 2
Cfg.
Arpa
Pfte
Voce
VI. I
VI. II
Vle
Vc.
Cb.

pp

mf

o - len lau - la - nut si - nul - le

PROMOTIONAL COPY



237 frull.

1 *f* *p* *mf* *mf*

2 *f* *p* *mf* *mf*

Picc. *f* *p* *mf* *mf*

Ob. 1

Ob. 2

Cl. (in Sib) 1 *pp* *mf* *pp*

Cl. (in Sib) 2 *pp* *mf* *pp*

Fg. 1 *f* *f*

Fg. 2 *f* *f*

Arpa

Pfte

Voce *f*

tän - nä myrs - ky - yö - nä kun val - ke - a vii - ma

VI. I *f* *espress.* *sul pont.*

VI. II *f* *espress.* *sul pont.*

Vle *f* *espress.* *sul pont.*

Vc. *f* *espress.* *sul pont.*

Cb. *mf*



PROMOTIONAL COPY

241

FL. 1
2

Picc.

Ob. 1
2

Cl. (in Si) 1
2

Fg. 1
2

Arpa

Pfte

Voce
pyyh - kii ka - tu - ja.

VI. I
VI. II

Vle

Vc.

Cb.

mf

f

pp

ff

f

pp

ff

f

pp

ff

f

pp

f

pp

f

pp

f

pp

tutti div. in 5 (modo ord.)

tutti div. in 5 (modo ord.)

tutti (modo ord.)

tutti (modo ord.)

PROMOTIONAL COPY



Fl. 1, 2
 Picc.
 1, 2
 Ob.
 3
 Cl. 1, 2
 (in Sib)
 Cl. basso
 (in Sib)
 Fg. 1, 2
 Cfg.

1
 Cor.
 (in Fa)
 2

Arpa

Pfite

Voce

Sy - lii - ni mi - nã o - li - sin ha - lun - nut si - nut sul - ke - a,

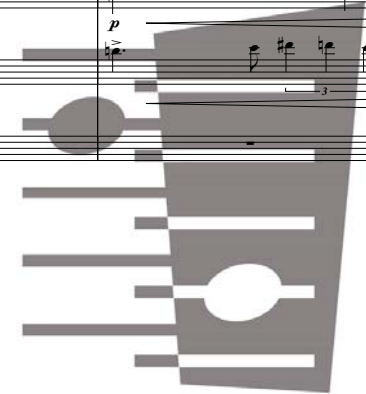
VI. I

VI. II

Vle

Vc.
 Cb.

PROMOTIONAL COPY



Fl. 1, 2
 Picc.
 1, 2
 Ob.
 3
 Cl. 1, 2
 (in Sib)
 Cl. basso
 (in Sib)
 Fg. 1, 2
 Cfg.

Cor.
 (in Fa)
 1
 2

Arpa

Pfite

Voce

ja - kaa kans - sa - si tä - män yk - si - näi - syy - den,

VI. I
 VI. II
 Vle
 Vc.
 altri
 Cb.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes, Piccolo, Oboes, Clarinets, Bass Clarinet, Bassoons, and Contrabassoon). Below these are the Horns (two parts), Harp, Piano, and Voice. The bottom section features the string ensemble (Violins I and II, Viola, Violoncello, and Contrabass). The score is in 3/4 time and includes various dynamics such as *f*, *mf*, *mp*, and *p*. The vocal line has lyrics in Finnish. A large watermark 'PROMOTIONAL COPY' is visible across the lower right portion of the page.

253

Arpa *pp*

Voce *p*
o - ma - ni ja si - nun. Mut - ta aal - to vei si - nut pois,

VI. I (solo) *pp* *mf* *pp* *p* *pp* tutti div. *pp*

VI. II (solo) *pp* *mf* *pp* tutti *pp*

Vle (sola) *pp* *mf* *pp* tutti *pp*

Vc. (solo) *pp* *mf* *pp* tutti *pp*

Cb. *pp* *mf* *pp* *pp* *pp*



261

II Vibr. *ppp* *cresc.*

III Piatto sosp. *ppp* *cresc.*

Arpa *p* *cresc.*

Pfte *p* *cresc.*

Voce *f*
u - nen

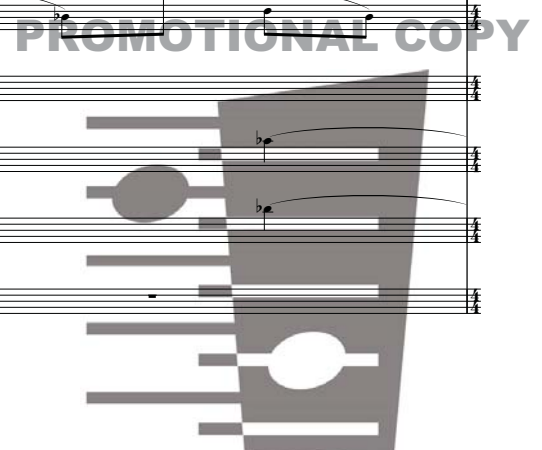
VI. I *cresc.*

VI. II *cresc.*

Vle *cresc.*

Vc. *cresc.*

Cb. *cresc.*



Poco sostenuto ♩ = 58-60

stringendo al

265

FL. 1

FL. 2

Picc. *f* *mf* *p* *pp* *mor.* muta in Flauto grande 3°

Ob. 1, 2

Ob. 3

Cl. 1 (in Sib)

Cl. 2 (in Sib)

Fg. 1, 2

Cfg.

II Vibr.

III Piatto sosp.

III Gran cassa *ppp*

Arpa

Pfte *f* *sub.*

Voce *p*
ja virt - ta vei mi-nut pois.

Poco sostenuto ♩ = 58-60

stringendo al

VI. I *p*

VI. II *p*

Vle *f* *p*

Vc. *div.* *f* *p*

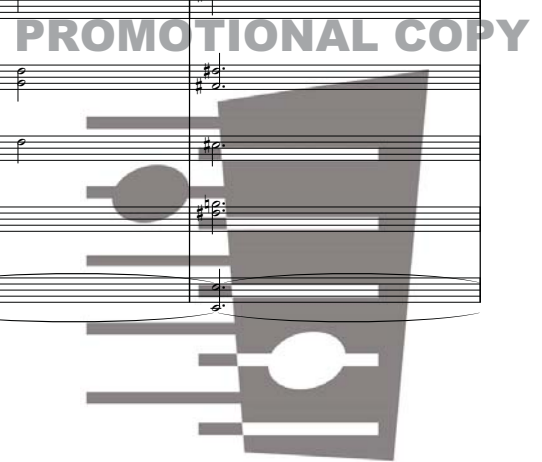
Cb. *f* *p*

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1
Fl. 2
3
1
Ob. 2
3
1
Cl. (in Si)
2
Fig. 1, 2
Cfg.
1, 3
Cor. (in Fa)
2, 4
1, 2
Tr. (in Do)
3
Timp.
I
Mar.
II
3 Rototoms
III
Timpano
Pfte
VI. I
VI. II
Vle
Vc.
Cb.

The musical score for page 285 includes parts for Flutes (1, 2, 3), Oboes (1, 2, 3), Clarinets (1 in Si, 2), Bassoons (Fig. 1, 2), and Cymbals (Cfg.). It also features a full string section (Violins I & II, Viola, Violoncello, Contrabasso) and a percussion section (Timpans, Maracas, 3 Rototoms, Timpano, and Pflöge). The woodwinds and strings play complex rhythmic patterns with triplets and slurs. The percussion section provides a steady accompaniment. The score is marked with dynamics such as *mf* and *p*.



295

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (in Sib)

Cl. basso (in Sib)

Fg. 1

Fg. 2

Cor. (in Fa)

Tr. (in Do)

Tbn. 1

Timp.

I Mar.

II Rototoms

III Timpano

Pfte

VI. I

VI. II

Vle

Vc.

Cb.

300

1
Fl. 2
3
1, 2
Ob.
3
Cl. 1, 2
(in Sib)
Cl. basso
(in Sib)
Fig. 1, 2
Cf.g.
1, 3
2, 4
Tr.
(in Do)
3
1, 2
Tbn.
3 e
Tuba
Timp.
I
Mar.
II
3 Rototoms
III
Timpano
Pfe.
VI. I
VI. II
Vie.
Vc.
Cb.

PROMOTIONAL COPY

305

Fl. 1, 2
Ob. 1, 2, 3
Cl. (in Si) 1, 2
Fg. 1, 2
Cfg.
Cor. (in Fa) 1-4
Tr. (in Do) 1, 2, 3
Tbn. 1, 2
3 e Tuba
Timp.
II Vibr.
III Piatto sosp.
VI. I
VI. II
Vle.
Vc.
Cb.

p *cresc.* *poco a poco*
mf *cresc.*
f *cresc.*
ppp *cresc. poco a poco*
f *cresc.*

PROMOTIONAL COPY

311

Fl. 1-3
a 3
ff

Ob.
3
ff

Cl. (in Sib) 1, 2
a 2
ff

Cl. basso (in Sib)
3
ff

Fg. 1, 2
ff

Cfg.
ff

Cor. (in Fa) 1-4
a 4
ff

Tr. (in Do) 1, 2
ff

3
ff

Tbn. 1, 2
ff

3 e Tuba
ff

Timp.
ff

I 3 T-tom
ff

II 3 Rototoms
ff

III Gran cassa
ff

Arpa
ff

Pfte
ff

VI. I
ff unis.

VI. II
ff unis.

Vle
ff

Vc.
ff

Cb.
ff

div.

div.

div.

div.

PROMOTIONAL COPY

318

1

Fl. 2

3

1, 2

Ob.

3

Cl. 1, 2
(in Sib)

Cl. basso
(in Sib)

1

Fg.

2

1, 3

Cor.
(in Fa)

2, 4

1, 2

Tr.
(in Do)

3

1, 2

Tbn.

3 e
Tuba

I

3 T-tom

II

3 Rototoms

Arpa

Pfte

VI. I

VI. II

Vle

Vc.

Cb.

p

mf

espress.

PROMOTIONAL COPY

Meno mosso $\text{♩} = 72$

325

muta in Flauto contralto

Fl. 2

VI. I

VI. II

Vle

Vc.

Cb.

leggiere

p

leggiere

espress.

mf

p

espress.

mf

espress.

mf

espress.

mp



330

Fl. c-a.

II
Camp.
a lastra

VI. I

VI. II

Vle

Vc.

Cb.

p

pp

espress.

mp

p

PROMOTIONAL COPY

